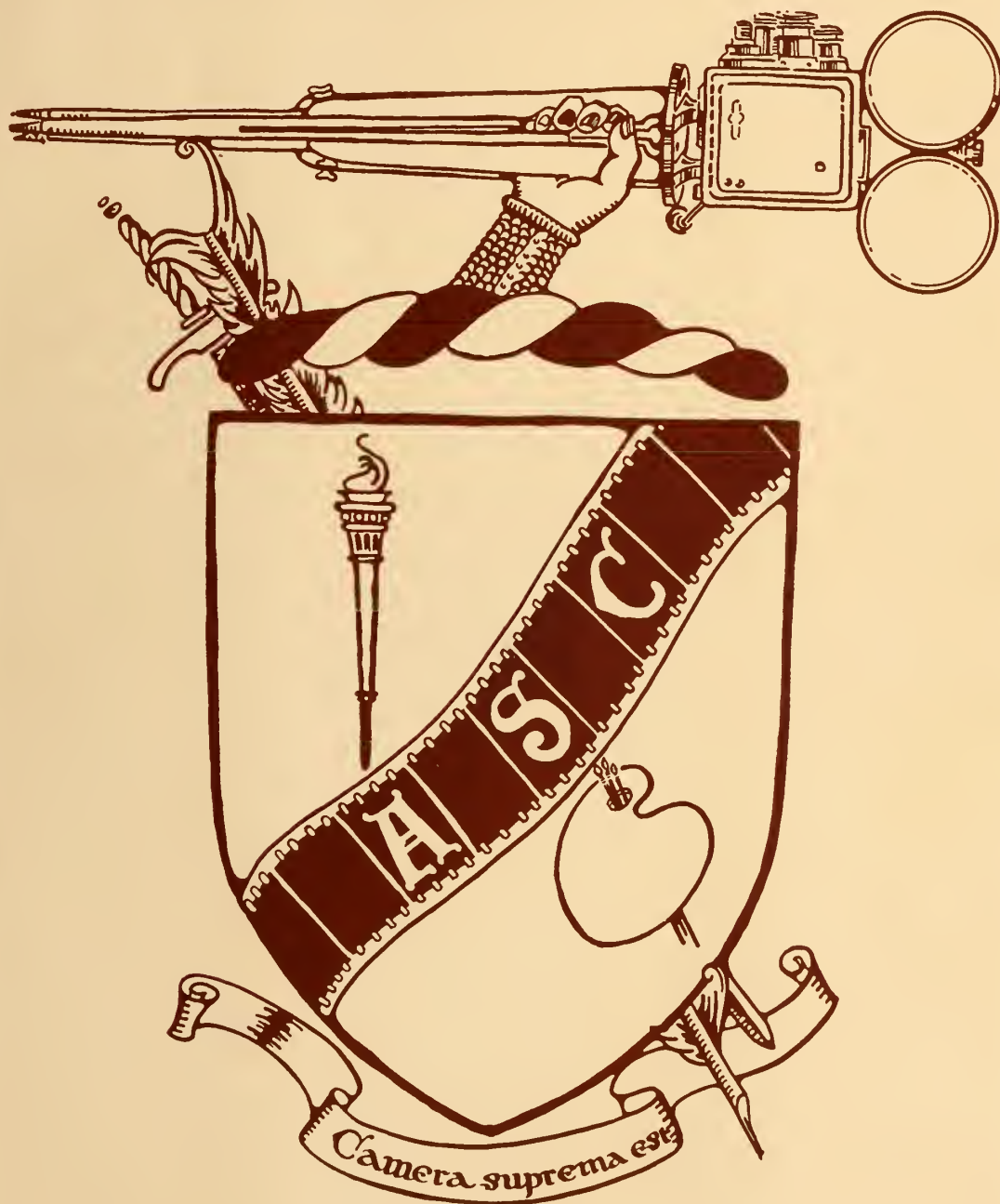


The American CINEMATOGRAPHER

Vol. 2, No. 20

LOS ANGELES, CAL., NOVEMBER 1, 1921

Fifteen Cents a Copy



"Loyalty Progress Art"

MITCHELL CAMERA COMPANY
MANUFACTURERS OF
MOTION PICTURE CAMERAS AND ACCESSORIES
6019 SANTA MONICA BOULEVARD
LOS ANGELES, CALIFORNIA

October 19, 1921.

The American Cinematographer,
325 Markham Bldg.,
Hollywood, Cal.

ATTENTION MR. S. E. SNYDER, Editor:-

Gentlemen:-

We wish to convey to you our appreciation of the gratifying results obtained from the publicity given us and our product through the medium of your magazine, and to say that it has overshadowed by far any other channel of advertising that we have thus far attempted.

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We want to thank you for opening your columns to us as you have, and for the many courtesies shown us by yourself, and all your members.

MORE POWER TO YOU!!!!

Sincerely yours,

MITCHELL CAMERA COMPANY,

Hy. F. Boeger,
Pres't.

HFB*MJ.

:: The American Cinematographer ::

The Voice of the Motion Picture Cameramen of America; the men who make the pictures.

SILAS E. SNYDER, Editor

ASSOCIATE EDITORS—ALVIN WYCKOFF, H. LYMAN BROENING, KARL BROWN, PHILIP H. WHITMAN.
An educational and instructive publication espousing progress and art in motion picture photography, while fostering the industry.

We cordially invite news articles along instructive and constructive lines of motion picture photography from our members and directors active in the motion picture industry. All articles for publication must be signed by name of writer.

Meetings of the American Society of Cinematographers are held every Monday evening, in their rooms, suite 325 Markham Building. On the first and third Mondays of each month the open meeting is held; and on the second and fourth the meeting of the Board of Governors.

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J. A. Dubray, A. S. C., has just finished filming "The Call of Home," a six-reel feature from the book, "Home," by G. W. Chamberlain. L. J. Gasiner directed and production was made at the Robertson-Cole studios.

William "Daddy" Paley, builder of the first practical motion picture news camera in the United States and the first cameraman to use a motion camera in war, was made an honorary member of the A. S. C., at the meeting of October 17, 1921. Daddy Paley lost both legs as the result of accident on location, but he is still active and can do shop work as skillfully as ever. He is a consulting

engineer on camera building and an authority on camera mechanics as well as photographic practice and effects.

John Seitz, A. S. C., who photographed Rex Ingraham's productions of "The Four Horsemen of the Apocalypse," "The Conquering Power" and "Turn to the Right," for Metro, will have charge of the camera work for Mr. Ingram's new production of "The Prisoner Zenda." Since completing the filming of "Turn to the Right," Mr. Seitz has been spending his time perfecting several new photographic effects which he will introduce in this elaborate picture.

A Camera In the Congo

*Consider the Poor Cinematographer Who Goes Forth
to Shoot Wild Life Under the Equator*

By VICTOR MILNER, A. S. C.

When I look back a few years to the days full of excitement when I was getting ready for a trip to Equatorial Africa, during which I expected to have a wonderful time, as well as to obtain a liberal education, I am inclined all the more to worship the god of enthusiasm. I got the education, all right, but very little of a good time.

In writing of my photographic experiences in the "Pest Hole of the World," I will try to give an idea of the many things necessary to make a photographic trip in the tropics a success. The object of the trip was to obtain a series of pictures of native life on the Equator, their habits, customs, social life, transportation methods, etc.; also animal life, scenic views and news stuff. I did not at the time think of this assignment as very hard, but soon changed my mind.

It is best for anyone contemplating such a trip to divide it into three parts, namely:

1. Preparation.
2. Equipment.
3. Negative development on the field.

By preparation I mean "reading up" as much as possible on the climatic conditions of the part of the country where you intend to make your base; sociological conditions, transportation facilities, governmental status, etc., and to have a good physician give you the once over.

In considering equipment, of course, the first thing a cameraman looks to is a good outfit. When it comes to a camera we all have our pets, and my pet was a Pathe Professional, having the magazine on the top. My other camera was a Gilon, a wonderful camera for this kind of work—light, compact, having inside magazines, a changeable lens mount. The selection of these cameras was a bloomer because of the fact that the Pathe and Gilon cameras have metal film beds, and, as it is very damp in the Congo, rust set in at once. A velvet lined aperture and film bed is most essential in the tropics. It will save the cameraman hours of worry and the trouble of packing the film aperture and bed with vaseline or oil. Exposed magazines are not advisable, owing to warping of wood but the Gilon stood up wonderfully well, and I never experienced any trouble with it. Tools are essential, for an operator may have to repair his tripod, camera, etc.

I arrived in London in good shape and set out at once to visit the Eastman Kodak offices on Kingsway, and there I was given all possible assistance and my ideas were carried out to the letter. We made up a series of tubes of developer in a tin container fully protected against climatic changes and ready to be dissolved in five gallons of water like an M. Q. tube. The negative stock I had packed in an extra dry room and put in a double container, the outside can being soldered, and I took along plenty of containers to pack developed negative. These were double container cans, made so in order to keep out dampness as well as a peculiar microbe, which seems to feed on the emulsion and leaves numerous pin holes.

My developing outfit had to be practical and compact, and so I obtained the Pin Rack system which, no doubt, most cameramen have seen in use. The trays were nested in each other, each tray, with a capacity of about five gallons, and the rack was constructed so that it could be taken apart for carrying purposes. I had also a collapsi-



VICTOR MILNER, A. S. C. AND HIS BLACK BOYS IN THE AFRICAN CONGO.

ble drying drum, an ingenious invention, which accommodated one thousand feet of film, with a crank attached for revolving same, and I had to regulate everything not to weigh over sixty pounds, as a native will not carry much more than sixty pounds on his head. By the way, the racks held only one hundred feet.

For developing negative on the field I had a tent lined with black on the inside, roomy, plenty of ventilation and with folding tables to hold trays, pin racks, wratten light, etc.

After getting my equipment packed and ready, as well as my personal stuff, such as clothing, a Burroughs, a Welcome medicine cabinet (for little did I imagine then that I would be called upon to pull teeth, cut swellings on natives' feet caused by hookworm, feed 'em calomel, etc.), I set out to obtain permission from John Bull to get my equipment out of the country. John Bull was at war then, and Little John Bull, in a dingy little office, knocked all my plans into a cocked hat by telling me in as few words as possible that chemicals, film, gold, food-stuffs, etc., were contraband and could not leave England. As my boat was sailing in a few days for the Congo River I felt like joining Hindenburg; then I decided to try the Belgian Colonial offices, where I explained my purpose in going to the Congo, and they managed to get me through.

I secured passage on the ———, a Belgian steamship, Captain ———, commanding, and the first few days out we were kept busy dodging submarines. I set up my camera on the top deck and had visions of obtaining some wonderful shots of a submarine attack when the captain came along and, on being informed by me that I was laying for a submarine attack, he became red in the face and commanded me to take the camera down. He said he thought I had a lot of nerve to lay for a torpedo attack on his ship, and further stated that he would not be a bit surprised to see me signal for a submarine attack. The camera came down and I spent the twenty-one days on board enjoying myself and testing out my lenses and outfit.

As we neared the mouth of the Congo my assistant and myself were both ready for action and we soon arrived at Boma, the official capital of the Congo, where I paid my respects to the Governor General and obtained from him a letter to all chiefs of posts to help me as much as possible. From Boma my assistant and I went to Matadi by boat, a short run, and to my amazement they had a hotel there with baths, a dark room and manufactured ice. I thought, "holy mackerel, this can't be the Congo I have read about!"

From Matadi we took (the word "matadi" means rock. The Congo natives call all officials by the name of Boola Matadi, meaning "rock-blaster." This name originated with Stanley when he sailed down the Congo and used dynamite to blast rocks in the Congo River to move his boats), the narrow gauge railroad for Kinshasa, the last government post of any size in the lower Congo, and there I made my plans to head for the interior.

In Kinshasa I met a missionary, a Scotchman, who gave me a lot of information regarding the country and advised me to stop at Bolenge, a mission station, operated by Americans, on the equator. This good missionary also got a boy for me to attend to my personal wants, like taking care of my laundry and getting my bath ready. By the way, as the crocodiles in the Congo River object very much to any one bathing there, I did not argue with them. My boy's name was Mamba, meaning bread, and he received a millionaire's salary of thirty francs a month, \$5.00 in real money, and was looked upon by the fair sex as a great catch. Mamba was not slow to admit it. My method of communication with him was by signs as well as a few words of his language, which were given to me by the missionary. Thus water was "mazza;" bring me, "cupesa;" a lot, "mingi," etc. He at once named me Tala Tala, from my eye glasses, and so I was known all along the river.

I made arrangements to sail on the next boat going up the river, and on Sunday my baggage was all piled up ready to go aboard the paddle wheel boat. My assistant was down with malarial fever, and the government doctor advised him to go back, so this left me in a pickle, alone and almost willing to return with my assistant. I'll make a confession here—the skipper of the boat, speaking English, alone decided me to keep going.

From now on list to my tale of woe. After seven days in a two by four cabin on a two by eight river boat, sailing towards the equator, the thermometer hitting the top, my native boy drinking my bay rum and witch hazel, I finally landed at Bolenge. Mr. Moon, the missionary in charge of the station, received me with open arms, even if I was a movie man (Frisco papers please copy), and told me to make myself at home. Mr. Moon was a sport. He helped me considerably with the natives and accompanied me on many of the expeditions into the interior, where a white man is such a novelty that children cried when they saw me.

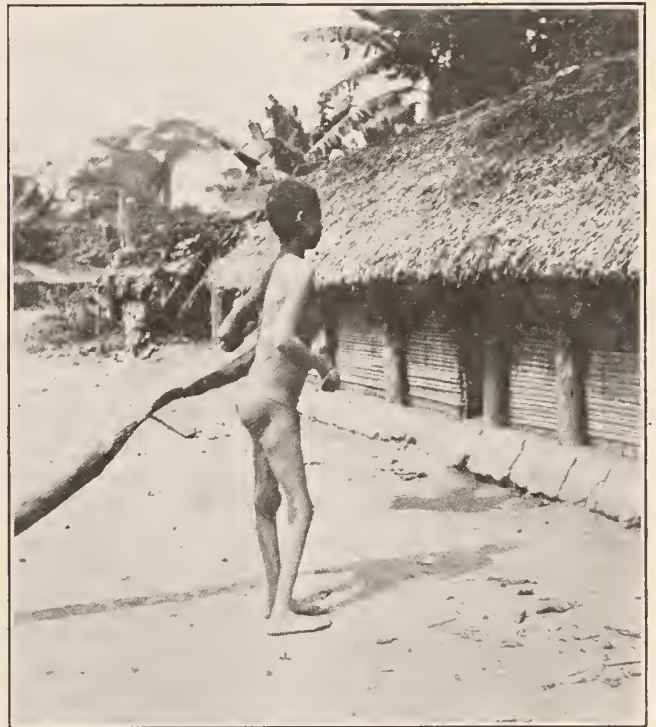
I had decided not to expose more than four hundred feet of film a day, so that I should not have to spend my remaining days developing in the Congo. I broke this rule almost the first day, as there is a world of material there to be shot and, with my dark room miles from my location, a return trip meant walking for hours through evil-smelling swamps and suffering almost unendurable hardships from heat, mosquitoes, and attacks of the dreadful tse' tse' fly. So I shot quite a lot of footage and returned to Bolenge full of quinine but looking forward to an enjoyable time in the dark room.

The tse' tse' fly is larger than an ordinary fly and you can quickly identify the infernal thing by looking at its wings, for the tse' tse' fly folds its wings one over the other on alighting on an object. They are deadly, as no cure for the sleeping sickness has yet been discovered. The tse' tse' flies have killed thousands of natives and, no doubt, will keep on doing so, as the natives do not know what ails them when they get sick. They simply lie down and die, for every native is not wealthy enough to buy the services of the autocratic medicine man. The great-

est faker I ever beheld is the medicine man of the Congo; he puts it on strong, and has the natives scared to death of his medicine."

Bolenge, as before stated, is on the equator, hot as blazes and no breeze. A piece of tissue paper held in your hand would hardly move. It took a lot of courage to step into that dark room, but dressed in pajamas, which were soon sticking to my body like glue, I dissolved my developer and went to work. One of the trays held a solution of formaline and the developer registered about seventy-two degrees. My next move was to put out the paraffin candle and put on the wratten light. As I did this the dark room became a pandemonium of mosquitoes. It's quite a job to wrap film on a pin-rack without doubling over the same pin, so I took it rather carefully, but in a few minutes my pajamas were on the ground and I was a la natural, the perspiration rolling off me and malarial mosquitoes singing all around me and landing on my back. The dread of being bitten and getting malaria made me almost crazy.

One of the mosquitoes finally landed on my back. I laid the role of film down for a second, made a pass for



A VICTIM OF SLEEPING SICKNESS CAUSED BY THE BITE OF THE TSE TSE. INSANITY USUALLY FOLLOWS THE BITE. THE TIMBER ATTACHED TO THE WOMAN'S ARM IS TO PREVENT HER DOING HARM ABOUT THE VILLAGE.

the blood-thirsty murderer and, as I did so, the roll of film landed on the floor, barely missing a bucket of water. What I thought of the Congo at that moment would make a statue blush to hear. Finally I got the negative on, stuck it in the formaline solution first and then in the developer. The temperature of my warm hands did not help to cool off the developer and, in less time than it takes to tell it, the emulsion was floating like a cake of Pears' soap around the tray. Right there and then I decided to do less cussing and more thinking. I returned to the dark room the next night at 2 A. M., the coolest part of the day, and prepared the water. The trays were all clean, and I set my developing tray in a large pan and surrounded it with salammoniac, which kept the temperature of the developer down; also I was very careful not to put my hands in the solution. The negative was O. K., and, after washing it with the assistance of my native boy, we put it on the drying drum; that done, and the boy cranking away to facilitate drying, I smoked up and thought the Congo was not so bad after all. Imagine my

(Continued on Page 14)

The Still Camera

A Master of Still Photography Tells of the Value of Good Stills in Selling a Motion Picture to the Public

[This article has been especially written for THE AMERICAN CINEMATOPHOTOGRAPHER by Shirley Vance Martin, official staff photographer for the Jackie Coogan Productions. Mr. Martin has ingeniously linked the value of the still camera and operator with the rest of motion picture production, and his article is full of interesting angles that heretofore have been more or less submerged in the ruck of motion picture publicity.—EDITOR'S NOTE.]

Stills! Nope! Wrong the very first guess! Neither prohibition nor the manufacture of 2.75 has anything to do with the stills in this story in spite of its title.

This might be called a little glimpse into that portion of the making of moving pictures of which the film habitué seldom hears, and which is least often written about.

The genial press agent gives fans and fanettes daily dope on the doings of Dottie Dimple, the child-vamp; makes you pop-eyed with envy over accounts of the huge contracts and salary pulled down by Charlie of the funny pants. The ever busy publicity man feeds the daily press full of anecdotes concerning the culinary prowess, the sweet simplicity of the domestic life of this charming young actress, and of the plans and programs of that director. Every point and angle of the game has been served up for your delectation except one single angle, one of the most interesting of all—that of the Still Camera Man.

Honestly, did you ever know there was such an animal roaming round the movie lot? Probably not. The very next time you are visiting a studio and watching the filming of a picture, just ask the first director you meet where the still man is. Likely as not he'll tell you they keep him chained in the cellar, back of stage No. 6, or something like that, for while outside the lot such a person is quite unknown, and the value and importance of his work scarcely recognized, by the same token, inside the lot there are yet but a few relics of the pliocene age who do not realize and who refuse to be made to realize that upon the skill and resourcefulness of the still man and the excellence of the pictures taken during the making of a film play depends to a very appreciable extent the return upon the huge amounts invested in production.

Still pictures are made for the publicity department to place in magazines, for advertising in trade journals and papers, and to shoot to the releasing ageencies. Even though a film has been disposed of through such an agency it has to be sold to you, dear public—in other words, made popular: so it is self-evident that the finer the quality of stills and the more truly they depict the dynamic moments of a play, the keener the competition among exhibitors to show the film, and—well, really and truly now, Clarice, just what is it that takes you to the Little Star Picture Palace week after week?

You and friend Edna pass the much decorated lobby, and it's "Oh, Edna—let's see what's on this week." And you consult what—the program? No, ma'am. You look at the still pictures on display, and if they are full of pep and virility, it is a copper riveted cinch you are going to that show, and you see it *because* you liked the stills. Am I right, or about half right, anyway,—the other half being that you just had to see your very most favorite idol. And at that you find him—in the stills.

Did you know that stills are printed literally by the thousands for you? There is one actress who has mailed at times 12,000 pictures, usually character studies, of herself, in one week? She maintains a complete department for the work, well knowing the value to herself of still pictures. One single order for 50,000 prints from one negative of a girl lately come into prominence, was placed not long ago, all to be sent to admirers. And as for the Handsome Hero, nearly all of him keep a secretary who maintains a filing system, cross and double-cross indexed,

of the names of ardent fanettes who write for his latest picture. These still pictures create an interest in both person and play obtainable in no other fashion.

Ask any old, hard-boiled publicity man and see what he says. He is always howling his head off for good stills; likewise howling my head off if they are not good, for he knows it is the stills which do the work at the box office. I repeat, however, there are a few directors who consider the still man a nuisance and grant him small chance to display his ability and to do his share toward making the film a financial success. One of the keenest directors I ever worked under used to call me "George Stillman, the Human Pest." And was George ever given time or opportunity to use his knowledge of composition, lighting, balance, etc., etc.? He was not! It was: "Hey you! George Stillman! pop in there quick and get that! Hurry now! 'R'you through? Hurry yuh; gosh ding it, what's holding yuh, anyway!"

The movie camera man has had hours of consultation with director, electrician and technical man to work out and plan *his* composition and lighting effect; has miles of film on which to picture his action, letting it reach climactic effect in proper sequence. But George is given about 90 2-3 seconds to lug in his heavy box, set up to best advantage, take infinite pains to get the heroine always beautiful, throw a becoming back light on the strong manly profile of the leading man, place his plate, grab the action by the tail, yell for lights, shoot, and get out. Next morning he is expected to hand in a veritable *Détailleur* or *Verestchagen* in beauty of detail and dramatic action. Sometimes the results embody exactly the very effects Mr. Director had in mind, and then does he go over and, smoothing the classic brow of George Stillman, compliment him on his clarity of vision and perfection of technique? Yes, he doesn't. He probably grunts or says: "M-m—hm—hm; yeh, that's my stuff!"

Just the same, many a chuckle has been mine since making the discovery that every man jack on the lot—producer, director, leading juvenile on down the list even unto the least one of us—likes to see himself or herself in the stills, and when the daily "take" is handed in, does Mr. Director look for "action"; does the technical man look to see how his pet scene photographed? No, not. He flips the prints through to see his own phiz smiling up at him, and if George Stillman has been hep to his job, Mr. Director finds himself, too, in one or more graceful poses. It's human nature. We all like it, but do you ever see one single picture with the still man in it. *Jamais, jamais de la vie*. In more than 400 still pictures I took of Kismet, I had to ask to have one taken including me. And that one showed my own handsome map in close juxtaposition to that of a two-humped camel. Can you beat it? Now, I ask you.

Interesting problems to solve by hair-trigger judgment are of daily occurrence. Seldom are the many lights placed for the movie camera exactly suited to the still camera, and have to be quickly and effectively changed—broad and hard, with heavy shadows for strong action, or so daintily graded for a close up as to completely satisfy that most exacting of all human beings, a movie star. The youthful must be kept youthful, and the one not so young must be made to look younger. And woe betide the still man who by improper arrangement of lights gives even a hint of a double chin, male or female. That of all crimes is the crime *de luxe*, so to speak, and the punishment everlasting "fired."

A thousand deeply technical details of photography and optics—the nature of the action, whether love scenes or murder—all enter the problems to be worked out swiftly and surely. Every moment of the play must be followed, the

climax mentally registered in detail that it may be swiftly built up again and caught in a still before the actors get "out of character" and the action gets cold.

I am now busily engaged in photographing the new production of Jackie Coogan's, "My Boy." I was told to get the best possible stills, and I have spent no little time in that endeavor. Little Jackie is a most wonderful subject for photography. In all of the dozens of plates I have used, Jackie has not marred one. He takes a most exceptional picture from every angle, and to say it is a pleasure to work with a subject such as Jackie would be putting it mildly, indeed.

During the "Queen of Sheba," lately made in Hollywood, the writer was sent for to do some special portraits of the Queen. The time given me was merely between the morning and afternoon shooting. In a little over two hours and thirty minutes I made fifty negatives of the young lady, each picture carefully and accurately posed, draperies placed properly, lights changed to accentuate the queen's beauty, and with three entirely different costumes. They were bully pictures, too. The lady herself was pleased, and I'll say that means something. That quick thinking and deftness of action are most essential is easy to believe. And take it from me, reader, tact is another essential, or your little actress's temperament bobs up and you might as well pack up your old kit bag and be on your way. I know a little leading woman who held up publicity of a huge production because she refused to be photographed by a still man who happened to fall under her ban. However, she was right and he was fired.

In the play of *Kismet*, with Otis Skinner in the stellar role; the writer did the still photography, and the magnificent scenic investiture of that Arabian Nights dream gave many opportunities for rarely beautiful effects both in lighting and composition. At no time in all the nine weeks consumed in transferring the fantastic tale to a film ribbon was there a moment which was not full of interest. Once in the prison scene, when Hajj the beggar recognizes his ancient enemy, Jawan, and, creeping over in the dusky half light, strangles him with those marvelously expressive hands of his, we were all literally enthralled, thrilled into silence with the intensity of the moment. T. Gaudio, first camera man, broke the strain, exclaiming, "In all my life, this is the first time I was so carried away I almost forgot to crank." Always when Mr. Skinner was on the stage the picture impulse ran high, and hundred of photographs might have been made, running the full gamut of his emotions. One particular portrait I made of him he complimented very highly as being the best of him ever taken in costume.

"Location tomorrow" is the call which stirs the blood of every member of the company, but most of all that of the still man, for, usually, "location" means the mountains, the big woods, the picturesque rocky sea-coast, nearly always some spot of beauty, where his picture sense may be given full play and his fancy in glancing sunlight and shadow free rein.

In one play location was up among the big pines, in the heart of the San Jacinto Mountains. Picturesque beyond my feeble powers of description, range after range of purple mountains, tumbling brooks, waterfalls, a lake of exquisite beauty; nature giving everything to the camera man to be his very own. Small wonder his heart is in each picture made in such surroundings. On this same trip were several mornings of dense cold fog—a hundred feet away and one was lost. However, with all hands muffled to the ears and all cameras shrouded to the very lenses, to keep out the wet, many scenes were shot in the mist, weird uncanny figures creeping into view and gone again into the fog, almost instantly. "It's never been done before in pictures," quoth the assistant director. This fog business was not in the scenario as written, but since it was forced upon us it was used; and let me say that when we returned to the studio, 150 miles or so from our mountain location, we reproduced that same effect perfectly with the sun broadly shining. That everything is possible in the movies is trite, but certainly and wonderfully true.

Among other duties the still man has to keep his mental eye peeled for publicity stuff—off stage glimpses of actor, director, the mechanics of the movies, any bit of the game which might be of interest to the outside world. The director, the villain, the pulchritudinous hero and the

dainty heroine "executing" Mme. Butterfly give us an intimate view of the family in a moment or two of relaxation.

Standing astride the rafters forty or fifty feet above the stage, in the effort to obtain a publicity view of a ballroom with three hundred or four hundred people, lights, mechanics, etc., is hardly considered a stunt by George Stillman. Airplane stuff is all in the day's work, nevertheless the hop off seldom fails to give a thrill, and it gets some exciting when, strapped in the cockpit, camera wired and guyed fast, you fly up and up, then suddenly feel a surge against breast and shoulder straps, find your head where your feet ought to be—toward the earth—and a picture to take!

Somehow George gets the shot through, and once more on solid ground scarcely thinks the stunt worth mentioning. A real thriller of a feat was to be lowered off a precipice in a rope swing with hundreds of feet of mere atmosphere below, to shoot a still of a movie stunt. I have perched on a mountain ledge picturing action at the mouth of a mine, head under the dark cloth facing the mountains, and my coat tails exactly a thousand feet from the nearest place to sit down.

Some of the incidents in George's daily existence are highly humorous and lend spice and a certain variety to his otherwise dull existence. As, for instance, the time when on duty at a "rodeo," a husky steer about the size of a couple of mountains and with a perverted sense of the funny, made for me and the camera, head down and tail up. When he made his first move I was looking in the camera. When he moved next I was in the distant perspective, almost I may say at the vanishing point, and the camera was distinctly on the horns of a dilemma. Everybody laughed but me. That one time I *didn't* get the picture.

Only once in my camera career have I wished I was a coal heaver or in some other artistic position which would keep me always on dry land. In a Jack London play, at sea for some ten days, all went well when the sea was calm; but when we struck the open ocean and the gentle zephyrs got all snarled up, every soul of us was wholly, miserably ill. In some fashion the scenes were shot with the movie camera, while the still man lay limp in the lee scuppers, or whatever they were. When "Still man" was called, though, he got to his trembling pins, green of eye and gray of face, pressed the bulb feebly, and lay calmly down in his beloved scuppers to die, and wondered why he didn't. But he got his pictures.

Beside being a portraitist and shooting action, the still man's ordinary duties include photographing every person in the cast in character, to record all details of costume, make up, jewelry worn, etc. Scenes are shot weeks apart which in the finished film appear in continuity, so every character must have minutest details to follow—not depending upon memory. The recording of stage settings with all furniture and props in place, testing of color schemes both in costumes and scenes, copying prints and illustrations in books at the libraries, picturing street scenes which have to be reconstructed, all combine to make his day a fairly active one, and more and more is he and the work he does becoming a factor in film making.

The real necessity for a still man of experience and ability in each separate working unit is being recognized to a greater degree every day. In fact, in most studios he is considered as essential a part of the personnel as director, camera man or electrician. The still man in Hobart Bosworth's company is an artist—I use that word with due discretion—and his pictures are marvels of beautiful lighting and composition. William Fox has lately written at length upon the value and importance of still pictures, while Mr. Allan Dwan has but recently brought to his Hollywood studio a famous photographer for special still work.

So it truly may be that the still camera man is slowly, but very surely, to come into his own, his talent recognized and his work rewarded as it should be.

Clarke Irvine, editor of *The Cast*, the house organ of the Robertson-Webb exchange, is producing the most scintillant publication of the kind in the country. Mr. Irvine has the faculty of getting hold of news stuff and presenting it attractively.

Pans and Tilts

By PHILIP H. WHITMAN

DEER OR DEAR?

Paul Perry was in attendance at the last regular meeting of the A. S. C. but was forced to stand up throughout the entire session. This was due to the recent pack trip which Paul took into the Arizona wilds. In speaking of his trip Paul tells a most interesting tale about following the trail of the cootie and, to use his own words, he "heard a deer squeal just like a woman getting beat up." Paul, we will have to take your word for it.

HE HAS IT ALL

Now we know why Vic Milner is so lucky at the Casino Club. He has told us about a trip he once took to the Congo and how lucky he was to get home. It surely stays with him.

A SUNLIGHT ARC

The last open meeting of the Society broke up in confusion when Billy Foster departed with his diamond horse-shoe headlight. The members, left in darkness, were forced to disband.

DISCONSOLATE

Speaking of empty cellars. Did you notice how quiet Tony Gaudio was at the last meeting?

WE'VE HAD IT TOO

H. Lyman Broening has just returned from a location trip up north and reports that he encountered extremely foggy weather most of the time. In fact he claims the atmosphere had a decided dark brown tinge. We venture the opinion that what Lyman means is a kind of continuous morning-after effect.

SAFETY FIRST

George Schneiderman is decidedly in favor of riding in an automobile. That is when he drives it himself.

EXPERIENCE

Norbert Brodin never stops to pet a strange kitty. No never! And thereby hangs a tale. A tale that Norbert doesn't like brought up.

ASK ROSEN

Charles Stumar is one cinematog who claims nothing gives him a thrill. May we not suggest that Charles enter the sacred portals of the "Casino Club," sit in on the great national pastime with the boys and in due time say unto one Victor Milner, "I'll call you" which is, of course, one of the favorite Casino terms. Then, yes, then, will come unto Charles a thrill.

BLAME VOLSTEAD

Billy Fildew, just back from an ocean trip to San Francisco, tells the following before you get time to run:

"During the trip the captain called us into his cabin to hear his pet canary birds sing. At first they sang just like other birds, but finally, upon order of the captain, one of them sang a complete popular song just like you or I were whistling it."

Yes, yes, Billy we know. Then all the fish swam up to the ship and joined in the chorus; and, say Bill, listen—you know what the Governor of North Carolina said to the gent who held the same job in South Carolina.



THE JOYS OF CINEMATOGING.

THE SNAPSHOT SHOWS L. GUY WILKY, A. S. C., SHOOTING MOTOR-BOAT STUFF AT NINETY MILES AN HOUR. THE DIRECTOR IS THE RECLINANT FORM UNDER THE TRIPOD.

Friend Baker, A. S. C., inventor of the Baker Color Camera, now in process of perfecting at the shops of the Mitchell Camera Company, 6025 Santa Monica Boulevard, Los Angeles, has been called to join the staff of Art Director Elmer Sheeley, in the Experimental Department, at Universal. Mr. Sheeley, one of the cleverest artists in the industry, inaugurated this department about a year ago for the purpose of making research into the realm of the unusual in photography. Philip H. Whitman, secretary of the A. S. C., was called to Mr. Sheeley's assistance and together they sailed forth upon the uncharted seas of photography. The results were so satisfactory that the Experimental Department was made a permanent unit of the production machinery at U., and with its expansion came the call for Mr. Baker's service.

Rudolph Bergquist, A. S. C., who photographed Gareth Hughes' first three starring pictures to be filmed by S-L Pictures for Metro, and who did the camera work for all of Nazimova's Metro pictures, will again photograph Mr. Hughes in his new series of productions for Metro, which George D. Baker is directing.

Dr. Gilbert Ellis Bailey, professor of geology of the University of Southern California, tells of an Indian ball game that extended over a course of forty miles and required all day to play. His description of its strenuousness makes football look like a pink tea in comparison. Dr. Bailey suggests this game as an interesting camera subject.

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The AMERICAN CINEMATOGRAPHER

To a cameraman standing on the summit of Mount Lowe and looking down upon "the cities of the plain" the whole marvelous panorama suggests nothing so much as a motion picture of unspeakable beauty. The picture does not really move, but the constant shifting of the observer's vision from mountain peak to canyon, to valley, to hill, to sea, to sky, to cloudbank, to rugged trail, to valley mist, to the islands of the sea and back to the majesty of the mountains, every prospect softened by the magic touch of nature's color, produces the effect of motion and the whole scene seems to be alive.

Standing at such a point of vantage it is not difficult to project the vision into the future and see spread out there below a city reaching from the Santa Monica Mountains to Sierra Madre, from Balboa far beyond Burbank and from the Beverly Hills to Santa Ana—a city mightier than any ever built by man—with as many millions as London and New York combined! And why not? "Westward the course of empire takes its way" constantly, and, already, West is East.

Is the movement to California and the West Coast simply an hegira of some millions of people looking for soft living, or is it a very definite part of the plan of Divine Providence in the evolution of the human race?

The world war ends and suddenly all nations turn their eyes toward the Pacific. Japan, already a child of the Pacific, suddenly looms as a tremendous power. For good or evil? That is what all nations are asking. Why? Because Japan in her spirit of Bushido (the Soul of Japan) asserts herself as the arbiter of her own destiny and proclaims her power and intention to fulfill that destiny. This takes concrete form in sundry strategic movements looking indubitably to the dominance of the Far East-China, Siberia and the islands of the sea which, translated into political import, means dominating the Pacific.

We see Great Britain hastening to concentrate a gigantic fleet at Singapore; Australia openly disapproves of Japan's aspirations; China, awake too late, plays for time; the United States, with the Philippines on her hands, watches anxiously, while professional war-makers look for an opportunity to precipitate the struggle. And why all this shifting of men on the international chess board? Is what we see with our eyes all there is to these great movements of nations?

It is worth remark, in view of these things, that students, teachers and writers of Theosophical subjects have interesting light to throw upon these phenomena, the outstanding headlands or which are:

1. That a new race is in the process of building here in Southern California.
2. That a new continent is in process of forming in the Pacific.
3. That the future great activities of the world are to find their theatre on the new continent and the coasts adjacent to it.

It requires deep research into the strange and recondite books of the Theosophical religio-science to gain an understanding of the Great Plan of evolution of the

Logos of our solar system; of the building of the root races and their differentiation into subraces; of the rise and fall of nations and the growth, the flourishing and the breaking up of continents.

Western science now knows of the existence of the long departed continent of Lemuria and of the more recently existing continent of Atlantis. If these two great continents with their mighty civilizations came and went, why shall not others come and old ones go and why may not this great movement toward the Pacific be in truth the outward, visible sign of the working of a great cosmic law—a world movement according to the Great Plan of Divine Law?

This same source of information tells us that the dominating race of the present day is the Teutonic (not in any sense the German nationality), including among others all the English-speaking peoples, and that this race is the Fifth Sub Race of the Fifth Root Race; that the next race to be developed is the Sixth Sub Race, the pioneers of which are beginning to appear among the highest types of children of California; and that the glories of all present and former civilizations will pale before the glory of this new type of humanity in the ages to come.

Of the Japanese we are told that they have a mighty destiny to fulfill which in no way interferes with nor detracts from the glory of any other peoples.

The Theosophical message is, therefore, fraught with glad tidings of great joy to all peoples and especially to the people of Southern California and the West Coast. Let the new continent arise and the new race come forth to the glory of the God of races and, this time, the Divine panorama will not be lost to posterity, for our cameraman of Mount Lowe will be at his tripod ready to record the march of events the like of which in time past perished because their were no cameramen.

Composition---What Is It?

By JOHN LEEZER

We are in an art salon where an exhibition of statuary and pictures is being held. Some wonderful paintings have been hung, but we have gone to the photographic department first. Here are several very fine specimens of our art and we glory in the fact that photography, as a medium of expression, ranks above all other mediums.

There is one picture, however, in which we are especially interested—a pastoral scene with horses and cows, oak trees and a stream. Did you ever look at a picture and be so impressed with its realness that you thought you were looking through a window frame at the real thing? This was the impression we had upon this occasion. We could even hear the swish of the horses' tails. They called it "Peaceful Valley," but in the final analysis what was the secret of its appeal? It was not the subject.

The lighting was effective and had a decided bearing on the general effect, but what caused that restful, peaceful sensation? Why, the sympathetic arrangement of subjects. There was nothing out of place—the balance was perfect (the law of balance holds true in art as well as in physics), it was a photographic symphony. Fundamentally, what makes a picture? Subject, lighting and what we have been talking about, namely, composition. There are some who claim that certain laws govern composition, but, frankly, I don't believe it. The composition in a picture, whether it be still or animated, is YOU. Why be bound by any set rules? Let it be the expression of your own artistic sense. Art is original. Art is individual expression. Let us keep it in mind when we work.

The Photodramatist is fortunate in having as its guiding genius Mr. Ted Le Berthon who apparently is not only an editor of great ability, but one who knows how to arouse enthusiasm in his co-workers. *The Photodramatist* is not merely a device to get advertising, but is a valuable help to those aspiring souls who are really sincere in their efforts to learn and apply the art of photoplay construction.

The Log of a Great Picture

*Daily Record of the Filming of a Famous Feature from the
Diary of the Cameraman Who Shot It*

DECEMBER 2

Work from 10:45 to 6:45. Stage 3.

(If I'd tell what set it was you'd know what picture it was.) There are enough stars in this picture to make a sign of the Zodiac. Shot twenty-nine stills and seventeen hundred feet of film. A good day's work. Don't forget for location long legs, extra legs, small tripod, panchromatic film and filters. Rain in A.M.; sun P.M.

DECEMBER 3

Work from 10:00 A.M. to 7:00 P.M. Stage No. 3.

Shot thirty-one stills; nineteen hundred and fifty feet of film; five hundred feet of waste. A good day's work and sunshine all day. This director is a wonder worker. He builds his drama in mind before he calls for action.

The lead, whom I shall call Smith, seems to be taking an interest in the Lady With the Listening Lamps. Henceforth I shall refer to her as the "Lady." I don't often notice these things, but it looks like a budding romance to me.

Don't forget for location long legs, extra legs, small tripod, panchromatic film and filters.

DECEMBER 4

Smith arrives studio at 8:00 A.M. Early for Smith. Camera crew left studio at 11 for location at Pine Top. Lunch at San Berdoo; for menu see technical director's shirt front. Got a thrill when we had to take outside edge for truck coming down mountain. Pine Top at 5:30. Cold; parked in double cabin with Smith and girl playing bit. Taps 9:15. The "grip" said it was fifteen degrees below freezing. Film 2475 feet; stills, thirty-one.

DECEMBER 5

Breezed in at 6:30 to awaken my crew. My bright blue bathrobe startles Marburg (on second camera) into hallucination that Chinese mandarin is standing over him. Breakfast 7:35 and darned cold. Work at 8:20. Water thrown on road for rain scenes quickly turns to ice. Shoot till 1:15. Left Pine Top at 4:00. Took on gas at San Berdoo at 6; two hours going sixteen miles down grade. Dined at Harvey House; oh boy! Arrived studio at 9:35 lips chapped and eyes wind burned. Film 1665 feet; stills ten. Good work considering cold. Too busy and too cold for romance, but Smith blushed whenever the Lady talked to him.

DECEMBER 6

Work 9:45 A.M. to 7:00 P.M. Sunshine all day. Five stars and the dog in action. In the projection room the director said he didn't know how to act because there was nothing to crab about. Film 2530 feet; stills twenty. Smith seemed nervous and preoccupied. The Lady is an actress to her finger tips. If they are both doing some real life acting the Lady will strike him out. That's my guess. Location again tomorrow. P. S.—I can see this picture coming fast. It's going to be another B. O. attraction. Glad to be shooting it.

DECEMBER 7

Rained all night to 8:00 A. M. Set up on stage 2, but orders came at 10 to be ready for location in fifteen minutes. Had to load up four hundred foot rolls instead of load of short ends of film. Location Los Angeles River used as trout stream. Grip falls in and reports water cold. Director tosses first aid to freezing grip in form of a flat flask. Marburg bravely stands in stream so that finders may be checked; did it to show off his new boots which, to his disgust, leaked. Smith rips new riding breeches and

spoils scene with Lady. Return to studio to shoot rain stuff. Trouble placing lights to pick up rain. Smith and Miss C. very wet and miserable. Rain washes number off slates. Everybody wet, cold and peevish, even the camera lenses. Run Pine Top stuff. Good. Film 1155 feet; stills ten.

DECEMBER 8

Work 10:00 A.M. to 7:00 P.M. Elsie Ferguson runs in from New York to give us the O. O. Music for love scene between Smith and Miss C. "Where Is My Wandering Boy Tonight." Bum music for a love scene. Branch of tree hurled through window by lightning. Director calls for retake because limb not big enough. Ten inch limb heaved in and nearly wrecks the place. Film 2437 feet; stills 18. Good publicity still and—pay day.

DECEMBER 9

Work 9:45 to 7:15. Four stars working. Sunshine all day. A delegation from the National Publicity Society gave us the up and down. Director made it plain that he didn't want any such comments as: "Why doesn't he do this; why doesn't he do that, etc." Visitors on set are a nuisance. Better pictures would be made without them. Film 1978; stills twenty-three.

(To be continued)

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DIRECTORS

Directors is one of the biggest and most important wheels in the movie machine. Directors is to the movie plant what gasoline is to an auto. A good organization with a bum director is like a \$10,000 gas-hack burning coal oil. And versa-visa, a good director with a bum company is like running an 1876 fivver with drug store gas hopped up with ether. It may blow hell out of the motor, but it sure perambulates while it lasts.



The evolution of directors has evolved considerable since I first busted in. First place I ever was at was a dinky little hole way over on the East Side in New York, where you climbed over a lot of dago kids to get into the studio.

The director was a fat guy in shirt sleeves, who probably held at that time the all-American perspiring record, and he sounded like a swearing instructor demonstrating some new ones.

He was swearing because the camera had ran out of film and an actor had moved. In them days, when the film ran out, everybody held still while the cameraman reloaded, and then continued the scene. How times has changed. Nowadays, when the film runs out, it ain't the actors that gets cussed out.

Seemed like the director's pet idea at that time was to save film. Action was boiled down to the shortest possible footage. It was not "how good," but "how short." Actors just natcherally developed into sprinters.

Directors almost had to be hard boiled. Their work was more like football coaching than anything else. It took a lot of razzing to get the necessary speed out of the actors. But then, everything else was the same way. Frinstance, the negative which we today treat like it was a consumptive baby with a busted back, they then used to handle like they had 278 duplicates of it. After the negative man had done all the dirt he could they used to take it down in the cellar and project it at double speed on a worn-out projector that they couldn't use in theaters on account of it chewing the film all up. But them days is gone, and so has the case-hardened director.

The successful director of today is a artist, business man, diplomat, fighter, dramatist, writer, for the most part, and a student of almost every other sport, profession, trade, and art in the world. These qualities is mixed in various ways, and that's why we have so many different kinds of directors. I've worked with about five or six of the best known types. The first one was of the old-fashioned blood and iron school. He had a fight on his hands every two minutes, and his favorite saying was: "Shut up; I'm the boss here!" He got along fine as long as he handled Manhattan cowboys, but later on, when stars begun to appear, they give him a temperamental stage beauty, and the first time he opened up she had him fired. That was the last I ever saw of him. The rest of his type met the same fate as far as I can find out.

Then I got hooked up with a stage director who was taking a whack at the movies during an off season in the stage business. He used to rehearse for hours to get just the right inflexshun to the spoken titles and played most everything in long shots. It took about nine hours to look at a reel of his stuff, it was so slow. No jazz nor pep, nor nothing. The first picture he made was a light little frothy thing about a idiot who goes crazy, wrote by

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a guy named Ibsen, I think it was. The director used 500 feet of action and 4500 feet of titles in the finished perduction. I worked three pictures with him and then got fired because I dropped a toothpick when he was rehearsing. He afterwards got to be a pretty good director after he had learned something about the game. But he was a whole sackful of lemons at first. During the first two years in the business he got hired and fired oftener than I did, which is going some.

I knew a director onct who new as much about picture-making as he didn't know about business methods, and he new absolutely nothing about business. He got to the place where he never flivvred a scene, and his finished perduction was wonderful. But the blamed idiot would fiddle around, and stall, and delay, and wait, and pretty soon shoot a scene; then call it a day. Then he'd get a inspiration and call everyone back and work all night. Then he'd decide Miss So-and-So wasn't the type, or else the whole sequence was a bum hunch and call it off. Or else he'd order 500 extras and get interested watching a spider or talking over the next story and not get a scene, or else decide he didn't need 'em after all, and let 'em go, only to remember he did need 'em at that, and calls 'em back the next day. His system seemed to be to spend money until the stockholders had to hock their socks for carfare, then double their investments for 'em over night with another knock out.

I new another director who seemed to think that "big stuff" made the pictures. He'd rush through all the heart interest stuff so's to be able to spend lots of time on a big ball room set, which finally gets blowed up. He thought a perfect perduction was a series of battles, shipwrecks, automobile accidents, and mob scenes, and that plot and character building was a necessary evil. I've seen plenty of good pictures spoiled that way. This class of directors don't seem to savvy none that a story is a story, and that it's big, medium or skinny, accordin' to its story substance, and that "big stuff" can't be dragged in by the ears to make a thin story big or a big story bigger.

There's directors, and directors and directors. There's probly as many different types of directors as there is directors. I've worked for lots of 'em, and I couldn't begin to describe 'em all, but I can say this: that a director, any director, is ultimately nothing more nor less than a story teller. All of his art, business, diplomacy, and the rest is learned so as to tell his stories better.

Freak directors is going out of date; in fact., freak everything is being eliminated from motion pictures. The types I've described is as scarce as dodos. They don't fit. The modern successful director is—well, in short, he's just what the average citizen thinks he is not. The future of the screen is in the hands of the directors. They constitoot the most powerful group in the perducing ends, and, although the author is the source of a story, it's fate is determined by how it is put on. Maybe a good director can't improve on the work of a equally good author, but a bum director can sure make it look like a hunka. The big opportunity for the director is in the development of a new symbolizm for the screen. The devices in use at present is few and far between. In books they's all kinds of stunts like exagurated figures of speech and such like stunts, which, if you figure 'em out cold and lodgical is impossible and all that, but the public has got used to 'em and knows what is meant by 'em, and hence all is jake.

Same way on the stage. Interior of De Puyster's drawing room has card board doors, but it gets by. Moon effect in the last act, made on a transparency drop with a Klieg cloud effect like as not gets a hand, although it looks as much like the real moon as a roller skate looks like a Pierce Arrow.

Take music, frinstance. This Frenchman, Debuzzy, makes all kinds of funny discords, and queer runs, and idiotic tunes, yet, when someone plays him who knows how the music becomes a language, telling lovely things that were too subtle to be expressed any other way.

Painting purple and green shadows on a girl's face; yellow highlights, a light background. No more a copy of the sitter than nothing, yet it looks more like her than she does herself. Seven dabs of a brush and it's a locomotive and you accept it as such. You're used to accepting such things, and that is why art, litterachure and

music is so full of variety. They have the idiums with which to express ideas too unusual to be told in the convenshunal way. The screen is mighty hard up for these handy little stunts. Fade out means end of sequence and lapse of time; lap-dissolve generally means retrospekt; small vignette, "what he sees," and that about winds up the arbitrary cymbolizm of pictures. Two of these stunts is altered stage devices.

Seems to me like the big job for the director is the development of a idiumatick language for the screen. It's not a eas' job, 'cause the public is slow to learn, but 'tis got to be done if pictures is to advance, and the director is the logical man to do it. Realism is gradually being given second place to art and suggestion, rather than actual delineation, is being used more and more. And it should be. Suggestion is the most powerful thing in any of the other arts; why make a exception of the screen? I ain't much of a littirary critik, but I think the climax of Dante's story of Poolo and Francesca is the finest example of delikate suggestion I know of, and I don't see why such things can't be done on the screen. It won't be long before we can do such things, and then we can tell any stories without fear of the censors.

The Mitchell Camera Company have sold their newest model motion picture camera to James C. Van Trees, who is using it to film the beautiful May McAvoy in "Baby Doll". The Mitchell is the first high grade motion camera to be manufactured on the West Coast. It is made in Los Angeles.

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"How It All Happened"

A Brief Review of the Beginnings of the American Society of Cinematographers

By H. LYMAN BROENING

The formation of the first motion picture camera club, in America, came about under somewhat mysterious and peculiar circumstances. During the summer of 1913, while employed at the Edison studio in the Bronx, New York City, Messrs. Frank Kugler, Philip E. Rosen and Lewis Physioc got their heads together. These men were operating cameras for the Edison Kinetoscope Company, at a salary of \$18.00 per week. The Motion Picture Patents Company group of producers practically controlled the industry, making it impossible for an employee to seek safe employment with independent concerns.

Anonymous notices were sent out to as many cameramen as it was possible to reach, with a request that they reply to a certain office in the Tribune Building. A few straggling replies were received and a meeting was decided upon. The eventful evening finally arrived. Heinebund Hall, at Thirty-fourth street and Eighth avenue, was the trysting place. Thirteen men appeared, each a stranger to all the others and with no definite idea as to why they were there. After a few anxious moments a waiter came in and distributed a paper to each which read, "This meeting is yours." Then things began to happen. A temporary chairman and officers were appointed from among the small group and they proceeded to get together.

Lest there be opposition by the producers the meetings were secretly carried on regularly for six months and, with the establishing of a friendly interest among the cameramen, "The Cinema Camera Club" made its debut into motion picture society. The expected opposition never materialized and with a rapidly increasing membership quarters were opened in a building in Columbus Circle.

The next move, in 1915, was to the Times Building where spacious offices were occupied by the rapidly progressing organization with a register of over one hundred and twenty members. The first social event was a ball, held at the Palm Garden Hall, which proved a huge success and added prestige to the Club. A second affair followed, a year later—an invitation dance at Pabst Colosseum in Harlem.

During this course of events a similar body was formed in California known as "The Static Club." Both were formed for social reasons, for an exchange of ideas and for the general advancement of the cameraman and his work.

Later on, the "Static Club" changed to the "Cinema Camera Club" and an affiliation was formed with an exchange of membership. In 1916 a house organ, "The Cinema News," made its appearance and for a time was fairly successful. "Static Flashes" was also issued as a representative paper of the western club.

In 1918, at a regular election, Mr. Philip E. Rosen was voted into office as president for a third term of the Cinema Camera Club, but was called out of town and resigned his office. Mr. Rosen arrived in Los Angeles in time to attend the last few meetings of the Cinema Camera Club, of California, which was sadly waning. The membership was badly mixed up and plans to continue were apparently useless. The assistance of Mr. Rosen was sought, by reason of his experience in these matters, which resulted in the appointment of a committee upon re-organization while the Club went through the dissolving process.

On Saturday evening, December 21, 1918, a meeting by the members' newly appointed committee of ten, was held at the home of Mr. Wm. Foster. A board of governors was established, consisting of the ten members present and five more selected. This constituted the beginning of the "American Society of Cinematographers," with the motto of "Loyalty, Progress and Art," and marked the formation of a society of cameramen, whose work and names stood for the highest in the art of motion picture pho-



PHILIP E. ROSEN, FIRST PRESIDENT OF THE AMERICAN SOCIETY OF CINEMATOGRAPHERS.

tography, for the purpose of furthering co-operation between cameramen, directors and producers. The rule of membership by invitation was inaugurated.

The second meeting, held the very next evening at the home of Mr. Fred Granville, resulted in the election of these officers: Mr. Rosen, president; Charles Rosher, vice-president; Homer Scott, second vice-president; Wm. Foster, treasurer; Victor Milner, secretary. By the time the fifth meeting was reached the society occupied quarters in the Markham building, Hollywood, its present home.

Rene Guissart, A. S. C., writes from London that he has been engaged to film the great British production, "The Bohemian Girl," under the direction of Harley Knoles, the producer of "Carnival." Mr. Knoles is an Englishman, and is well known in the United States. It was he and Mr. Guissart who, a few years ago, produced for the World Film Corporation "Little Women," one of the most charming pictures ever filmed. Mr. Guissart will return to Los Angeles to take charge of the cinematographic work on "The Masquerader," the great Richard Walton Tully story soon to be produced. Mr. Guissart says that in Europe there are few directors and cameramen and fewer actors. He sees nothing to cause fear of European competition. The only good pictures, he says, are those made by American staffs with players taken from the stage.

A Camera in the Congo

(Continued from Page 5)

amazement a few hours later when, on looking over the dry negative, I saw that it was full of cracks, lines caused by the air changes on the emulsion while drying. Of course that meant drying the negative in the dark room and having to depend a lot on a native, who looked upon my whole proceedings as the work of a lunatic. I almost agreed with him.

The next thing that happened to me was reversal of image, due to over-exposure as well as the strong actinic light and, there, Mr. Latent Image stepped in and finished the job nicely. A negative in the tropics must be developed within three days of exposure, I have found that negatives exposed and left undeveloped over three days will not show a sign of an image on development except the image that you focused on in the aperture. That will be the only visible image, and hardly show over exposure. Furthermore, it is possible to photograph a second time on negative stock on which the latent image has taken place merely by increasing the exposure and, on development, the second image will appear without any trace of the first image. I actually performed this test and got a good-looking negative the second time, with the exception that an image showed here and there of my first exposure.

In the dark continent the principal consideration is your health. Booze is taboo for it weakens the system and the sojourner there must lead a clean life. In my travels up and down the river I employed at times fifteen natives, including Mamba and the bath tub. The highways of the Congo are the rivers and my dug-out was a huge tree, hewed out by a native boat builder and operated in this fashion: One native took soundings at the bow, another steered the dug-out astern, and still another darkey tapped on a drum he held between his knees to give the natives rowing a cue for dipping their oars. There were six natives on either side, and when I looked at the dug-out from a distance, coming towards me, it resembled a huge dragon.

My objective one day was a big village on the river and, as we neared it, I was sure that the village was well populated, for the odor of hot native coming from that direction was almost strong enough for a gas mask. When we pulled up the bank was lined with natives; the chief was there to greet me and offered me the hospitality of his village and the pick of the young ladies, of course, knowing all the while, that he would get a present of salt, fish hooks, cloth, etc., etc. Mamba was in his glory, surrounded by the fair sex, admiring a pair of trousers I had cast of months before, Mamba explained to the chief that I wanted "Ji Ji Jinges" (reproductions of shadows), that I was not a Boola Matadi and was very wealthy. The bargain agreed upon was a bag of salt for the chief and presents to the natives I employed.

I obtained some very interesting shots there, notably the death of a native woman, a most unusual subject. The medicine man of the tribe hearing of the presence of a wealthy white man, sent word that he would dance for me for a few bags of salt and, although, as I was afterwards told, he had been warned not to appear as he was sure to be killed by white man, his curiosity overcame him. He wanted to see the white man, who was a greater medicine man than himself—a white man who made a box sing and laugh, who could make wooden elephants walk and who could make light at night. He appeared, followed by numerous slaves, carrying his wardrobe. The natives seemed to me to be deathly afraid of him, but he put on a dance for me that was a wonder; as a shimmier he was a world-beater.

I returned to Bolege in time to start on an elephant hunt with Mr. Moon, who had had natives out looking for elephant tracks since I left. Our guide was a missionary native, who knew his business. The Congo river had risen about six meters or more and we sailed our boat out over submerged land with giant trees sticking out of the water and monkeys by the hundreds screeching overhead and jumping from tree to tree. Our canoe crew had their tongues hanging out of their mouths and begging Mr. Moon and me to shoot monkeys, for they surely love monkey meat, but every one was told to keep quiet.

After about an hour of this we pulled up to the shore and landed. My camera was being carried by Mamba and Mr. Moon had my express rifle as well as a Mauser. I filmed the procession going by and then joined the file. Suddenly we heard a noise, and every one stopped. Mr. Moon came back and explained that the elephants were near and that the sound I heard was the elephants fanning away flies with their ears. At the moment I was looking for a hole in the ground to hide in, for there is nothing that will stop a bunch of elephants except a bullet in the right spot, and there was not enough light in that swamp to shoot by. Suddenly the elephants seemed to have gotten wind of us and started to stampede and, at the same moment, the Mauser spoke. The natives were yelling at the top of their voices, my hair was standing erect on my head and the next I knew there was a grand rush towards where the elephants had been. Mr. Moon had scored a perfect hit and a big bull elephant was breathing his last. Already the natives were cutting small trees, with which to turn him over, so that he would be more readily cut up. Each one of the natives got all the meat he could carry, Mr. Moon took the tusks and a glorious time was had by all. The native ice box is a hole in the ground, which also serves as a hiding place, so that his neighbor may not find it. When he gets hungry, he digs the meat up; nothing simpler.

And such is life in the Congo. After six months I prepared to return home and planned to go by way of Lake Tanganyika, and out via the Cape to Cairo railroad to Alexandria, but the Germans had planned to grab that country along with the rest of the world, and there was fighting in many places, so I went out the way I went in, and had an uneventful trip back to Falmouth, notwithstanding the submarine terror. And now I find my thoughts often straying to the African Congo and longing to be there again.

A sad feature of the agitation for motion picture censorship is that the people who cry loudest for it are those who do not patronize the pictures.

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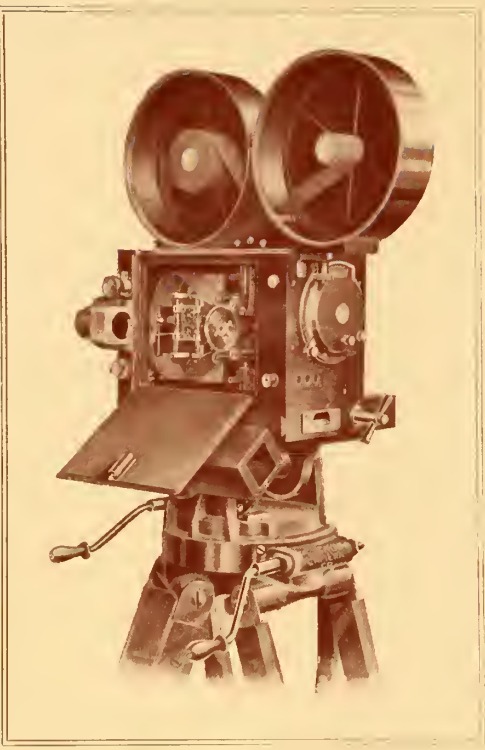
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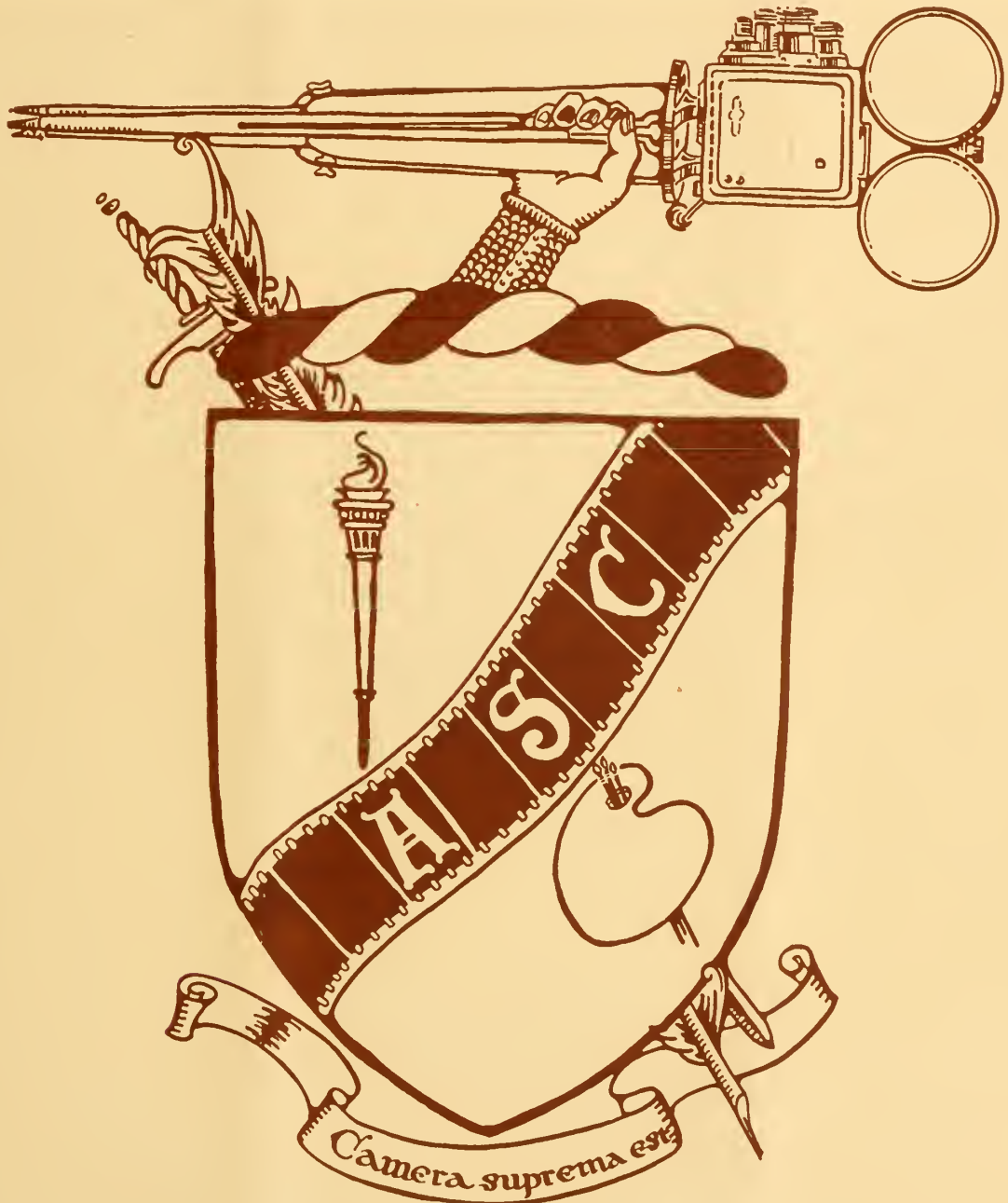
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We cordially invite news articles along instructive and constructive lines of motion picture photography from our members and directors active in the motion picture industry. All articles for publication must be signed by name of writer.

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How Griffith Shot the Ice Stuff

*One of the Men Who Helped Get the Big Thrills of "Way Down East"
Tells How It Was Done*

BY LEE SMITH

When Eliza, infant in arms, crossed the Ohio River on the ice, she had no idea she was furnishing inspiration for a great motion picture director to film the biggest thrill ever. Of course Harriet Beecher Stowe was responsible for sending Eliza on her wild flight across the grinding ice floe of the turgid Ohio, but Eliza has become so much of a flesh and blood person to most Americans that the creator of her is hardly thought of when the blood hounds begin to chase the fugitive across the frozen stream.

"Way Down East" has wondered where and how Griffith "shot the ice stuff" and as I was fortunate enough to be on the ground, or rather, in the river, through it all, I shall do my best to enlighten them in the short space allotted me.

There is no lovelier place on earth than the valley of the Connecticut River and it was at Wilders, Vermont, on the Connecticut, where many of the ice scenes were photographed. Wilders is a small town built along the high steep banks of the river and



THE CONNECTICUT RIVER AT WHITE RIVER JUNCTION, VERMONT

Part of the battery of cameras lined up to shoot medium shots and close-ups. Note ice piling up in the stream. Mr. Griffith and Miss Gish may be seen on the extreme right

If "Uncle Tom's Cabin" had been filmed before "Way Down East," showing the ice scenes as realistically as the master hand of Griffith showed them in the latter picture, there probably never would have been a "Way Down East" put on the screen, for there is far more thrill in the Eliza episode than in the flight of Lillian Gish and the pursuit of Dick Barthelmess. Fancy the comely mulatto girl, baby snuggled against her breast, stumbling, slipping and sliding among the plunging cakes of ice while close behind came the pursuing blood hounds urged on by men even fiercer than themselves. What a chance for the camera and a great director.

I suppose everybody who has had the good fortune to see

wandering over the hills adjacent, a community of friendly, helpful people who were tremendously interested in our work and ever ready to assist us.

Here the river tumbles over a ledge of rock forming a falls high enough to be picturesque and powerful enough to drive the mills of the International Paper Company which are built a short distance below. We began work on the ice scenes at White River Junction, Vermont, where the White River flows into the Connecticut. Here some of the close-up shots were made in the White River and then we went up to Wilders to get the long shots and the rescue stuff.

When we arrived at Wilders the river was frozen hard and we

had to saw out the ice and break it up with dynamite to save time, otherwise we might have waited a month longer to get the results required.

Our first action was to establish an outpost far above the falls to watch the ice for the break-up and here cameramen were stationed with instructions to keep their lenses trained on the river night and day. As there was nothing else to do one of these cameramen photographed the sunset every day and sent in to Mr. Griffith the finest set of winter sunsets in captivity. We were thirty-five days on this ice job and there were four to fourteen cameras always on the job, which accounts for the great variety of the ice scenes filmed and the perfection of the sequences. Not a possible angle of photography was overlooked and too much credit cannot be given the cameramen who worked under every difficulty imaginable. They conducted themselves like a lot of soldiers doing their duty calmly in the face of constant danger and the results as shown on the screen testify to their efficiency.

Our first problem was to get the ice to moving and Mr. Griffith hit upon the idea of utilizing the mill race to the paper mill until the ice began to break up in the river. It was in the mill

We had doubles for both Miss Gish and Mr. Barthlemess, but never used them. One day we had to shoot some stuff with Mr. Barthlemess, but when all was ready we found he was away with Mr. Griffith on another location. The scene had to be shot, for the ice was going out and when the substitute was called for he flunked. The stunt was to drift with the ice down toward the falls, jumping from cake to cake whenever possible. An old suspension bridge spanned the river just above the falls and we had a man stationed every ten feet with ropes hanging down into the water, so that the man on the ice could catch the ropes as the ice drifted under. There was some risk, of course, but not one in a hundred to miss. The brave substitute, however, departed for New York and in our extremity Elmer Clifton donned the big bearskin coat of Mr. Barthlemess and did the stunt. We caught him at the bridge with the ropes after an exciting trip with ten cameras on the firing line and the stuff was perfect.

Shooting the close-ups in the mill race was dangerous work, as the water was swift and treacherous. It was an engineering feat of no mean cleverness to make the ice act right at the right time, while the problems of the cameramen were endless. It was



FASTENING THE CAKES OF ICE TOGETHER WITH CABLES SO THAT THEY WOULD NOT FLOAT APART

race, therefore, that we got most of the rescue scenes and the shots of Dick going to the rescue. The ice was sawed up into large squares by professional ice men and the thickest of it was dynamited to get open water to float the cakes carrying Miss Gish and Dick. When the cakes were free we tied them together with wire cables so that they would not float too far apart. The cameras were set up on the edge of the ice as near the floating ice as possible as it was impracticable to use a boat or raft and, after this ice began to soften, the cameras were protected by barrel floats thrust under the ice beneath where the cameras were set up.

The cameras were also tied to the bank by wires, and ropes were run out every ten feet as life-savers for the working crews in case the ice should break up without warning. Here let me say that Mr. Griffith never asked any of us to take any risk he would not first take. He always tested out everything before he called upon others to do it and there was not a single serious accident during the entire job and with danger present every hour.

Miss Gish was the gamest little woman in the world. It was really pathetic to see the forlorn little creature huddled on a block of ice and the men pushing it off into the stream, but she never complained nor seemed to fear. But the cold was bitter and Miss Gish was bare-headed and bare-handed and without a heavy outer coat so that it was necessary at intervals to bring her in and get her warm. Sometimes when the ice wouldn't behave she was almost helpless from cold, but she immediately reacted and never seemed to suffer any great distress.

like shooting at flying targets with a rifle while standing on one foot on a pinnacle or on a slippery log over quicksand. The light was horrible, the weather cold and the winds raw, but the most annoying thing was the constant and terrifying grinding and washing of the ice, which kept one's nerves on edge every minute. Also the falls were roaring in our ears and the ice was disintegrating, but by herculean labor we shot the stuff and the whole world knows that it was good.

To my mind, not only the ice stuff, but the entire picture was a triumph of the cameraman, for, without his courage, resourcefulness, energy and loyalty "Way Down East" never could have been filmed as it was.

ROYALTY RETURNS

King Gray has returned from a lengthy sojourn to various locations and was among those present at the last regular talkfest of the A. S. C. All that remains now is to find Walter Griffin.

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HOLLY 482

TITLES



Art

Backgrounds

Unique Element In Pictures

*The Man Who Made the Pasadena Community Playhouse Famous
Pays a Tribute to the Cinematographer*

BY H. O. STECHHAN

In the comparatively new art of telling stories by means of a series of pictures that move in sequence, the cameraman or cinematographer is the only unique element.

The author of the story, represented by the scenario department, started ages ago. History tells us there were actors in ancient times; and we know well that the stage director's craft is of no recent origin. Until only a few years back, all dramatic entertainment was a combination of the work of these three factors.

Comes now the fourth worker in the latest evolution of drama, silent drama—the man who actually makes the pictures. There have been photographers for many years, but not cinematograph-

frequently (though unknown to the multitude), the cameraman in the future will exercise a determining influence on the photoplay.

Unless a director has worked on and knows the camera, his understanding of just what sort of action will register photographically is bound to be limited. By the same token, it stands to reason that the cameraman who has studied and therefore should know his business and is interested in it more deeply than merely as the means for earning a generous paycheck, will come nearer to having a camera-eye than any other person in the activity.

It is the stage director who has brought about the advanced methods employed so effectively in the presentation of spoken



AT WILDERS, SETTING UP CAMERA TO SHOOT THE ICE GORGE AS IT CAME ON

The platform is thirty-five feet above the river. When the ice came out it piled up within five feet of the camera

ers. While it is true that every cinematographer is a photographer, the reverse is not true. To take a still picture is a comparatively simple matter nowadays. But to take a moving picture is more than merely turning the crank.

It may be bromidic to repeat that the screen, as a medium of expression, is still in its infancy—or, to be a little more exact, in its adolescence. But its origin is so recent, as yet, that there are not a few veteran cinema workers whose hair is still untinged with gray. Most people agree that there is a long period of development ahead for film drama, for to date it has been chiefly concerned with warming over old things.

And in the unfolding process, it would seem that the cameraman is destined to play the most important part. While it is contended that the screen needs stories more than anything else, a story is a story. The novelist tells it one way, the dramatist another; while the photodramatist's method in the future is going to be just as different from both, as the one is from the other today. It is the cameraman who forms the contact between the teller of the story for the screen and the actual screening, through which the audience gets the story.

Some have contended energetically that the chief factor in the translation of a story from script to screen is the director. Doubtless that has been the case in the past, but it does not follow that it will continue to be so. As he has already done

drama today. Players and authors did not invent them. And so, it will naturally be the cameramen who figure out the newer ways for putting over the silent drama. Fact of the matter: It is the cameraman who has made possible the telling of stories in action, silently.

A certain well known producer and leader in the film world is generally given credit for having "invented" the close-up and cut back. But those who know say it was really his cameraman (one of the best in the business and least known) who first suggested these devices. It sounds reasonable, particularly when one remembers that directors and producers have press agents and cameramen don't. Perhaps it isn't ethical for cameramen to advertise, like for doctors.

About the last man to get any real credit for an effective film production is the cameraman. The newspapers generally praise the actors, the director, the author, the sets, in the order named. As for the picturization itself, that is usually dismissed with some such banal comment as "beautiful photography." Yet, if the truth were known, many of the most effective "shots" were conceived by the cameraman whose ingenuity also not infrequently points up the dramatic situations. The camera tricks that he injects have made successes out of productions which minus them would have been "bla-a."

(Continued on page 7)

The Log of a Great Picture

By the Cameraman Who Shot It

DECEMBER 10

Worked from 9:45 to 11:30 p. m. Four stars at work. Nothing thrilling today, except when the director shouted about 3:30, "Let's go; let's go; we have about 20 scenes to shoot yet!" The production is sumptuous. I sometimes wonder if the picture-goer is impressed by all this display of luxury—if the time, money and thought put into it really gets its full value on the screen. Are we trying to dazzle the senses or to reach the heart? Film 3748; stills 47.

DECEMBER 11

Worked from 11:30 to 7:30. Spent an hour and a half in projection room. Laboratory fogged two close-ups—first time in ages. Director has script trouble. Whispering chorus offers suggestions and finds out who's directing this picture. Sir Gilbert Parker and Elinor Glynn called today. Four stars today, including Smith and the Lady. They both languished. There are a lot of real studio romances that nobody hears much about—real love stories. I've seen more than a dozen marriages in my own companies. Film 2371; stills 9.

DECEMBER 13

Worked 9:30 to 4. Location at telegraph office. Waited an hour for Smith. When he did come he drove up at forty miles an hour and tried to stop within five feet, jeopardizing my crew and cameras. Shot two scenes and returned to lot to retake rain stuff. Everybody gets wet, including the camera. S— has hard time getting the cat dissolves. Bill brings a goat into my studio to scare the cat—couldn't find a dog—but it worked the other way—the goat became frightened and nearly wrecked the place. Film 510.

DECEMBER 14

Called for one. Worked 2 to 6:30. Three stars. Tried lines for long shots. Finally shot close-ups of Smith, the Lady and D—. Director bawled out electricians for studying effects in hosiery. Camera assistants also a bit lax because of scenery. Is Smith jealous of D—? To realize art, one must first have ideals of art. What is the supreme ideal of photodramatic art? The picture of the future will be written by a man who knows the camera and who is a poet and a philanthropist. It will not be written by a cave-man, nor by a commercialist. Film 1255 feet; stills 7.

DECEMBER 15

Worked 9:45 to 6:30. Five of the big stars in set. Big cafe scene that cost up in five figures. Made me recall a time a brother A. S. C. was set up to shoot a set that cost \$14,000. The production manager came in when it was all ready and said offhand: "Strike it; we have decided not to use it!" Who paid for that? Lined up for long shots; made several tests. Music so good crew has difficulty keeping still, but no trouble keeping their eyes open. Half the people have sore eyes from the lights. Retakes on first day stuff because the Lady's head dress was N. G. All tired at quitting time. Film 2825; stills 26.

DECEMBER 16

Worked 9:45 to 6:45. Everybody seems to have Kleigl eyes. By four everybody affected, director included. Busy day for Doc. Genl. Neville, French hero, and staff arrive and inspect us. Director introduces all the stars. I get a lot of good publicity stuff (lucky for assistant that he had full 400 feet of film in camera). Tripod jammed, but shifted to another. Director had 'em pull off long shots of dancers and cafe for Neville, who seemed to like it. Stars have Kleigl eyes. Film 3655 feet; stills 22.

DECEMBER 17

Worked 9:45 to 6:45. Shot double exposure and some dissolves. Director in telling orchestra to play slower is surprised to find two of the stars furnishing the music. Director calls Smith down for acting like a stewed prune. Smith also tried to argue with me about a close-up. I've heard much about "art" during the filming of this picture, but before art there must be art ideals.

DECEMBER 18

Worked 9:45 to 3:15. Director called for three cameras. I have trouble with the iris of one. Director: "Do these d—d camcra's have to be wound up before they start, or do we have to write out a requisition and politely hand it to the cameraman, requesting that he be ready soon to shoot a scene?" We

get the stuff through and when the Director calls time at 3:15 we hardly know how to act. Film 1258; stills 11. The Lady and Smith were much interested in a legal looking document. Can't be a marriage license? As the days go by I can see the cameraman coming more and more into his own. What they give him to shoot he is not responsible for—but the way he shoots it. The effects he gets are his and his alone, and it's the effects that give to the picture the mantle of beauty.

Unique Element in Pictures

(Continued from page 6)

It is the cameraman's art that has given the public the pictures they have of their favorite stars and near-stars. How many of them never would have had a chance to shine but for the resourcefulness of a sympathetic cameraman, who has made the otherwise hard and unsympathetic camera soften a line here and overlook a physical defect there?

The purpose of this tribute to the cameraman is not to belittle the work of author, actor, director or any other factor in the making of photoplays. Each one is a necessary cog that is as essential as the other in the complicated and composite art of cinematography. Drop out any one of them and the result would be imperfect. But in the relativity of their importance, the cameraman has been sadly overlooked—due largely to his innate modesty and the fact that he has so many other things to keep busy that he hasn't had time to fight for recognition.

Hence this belated tribute. All honor to the cameraman! But for him there would be no moving pictures. Therefore, his position is unique. And as usual, the silent worker is *the* worker.

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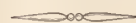
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Pans and Tilts

By PHILIP H. WHITMAN

THE BALL

With the announcement that our third annual ball is to be held at the Ambassador Hotel on February 4th next, comes the news that Arthur Edeson, Beau Brummell of the A. S. C., will again act as chairman of the ball committee. A real big, splendid event, outdoing all of our previous efforts is now assured.

ON THE JOB

Just to show the zeal of one of our officers we want to relate that Bill Foster attended the last meeting of the society despite the fact that he broke a spring on his Studebaker speed wagon and had to walk.

WELCOME

At the last regular meeting of the A. S. C., Mr. Bert Cann, latest addition to the ranks of the Society, was introduced to the members who gave him a rousing welcome. We're glad to have you one of us, Bert.

HARD LUCK

Reggie Lyons is back from an extended location trip to Tulsa, Okla., bringing with him a trunk full of dividend paying oil stocks, a new Marmon car, a lot of glad rags and a big smile. We don't blame you for smiling, Reggie.

Has it ever happened to you? A recent experience by the writer causes him to again take his pen in hand.

BROKEN ENCHANTMENT

Seated in a show
While outside it rains,
With music playing low
The picture entertains.

See the shifting scenes
Changing one by one,
Each with drama teems,
Action is well done.

Watch the villain there
Gain the upper hand,
Girl is in despair—
Isn't she just grand?

Now the hero's here
Everything he's braved,
Note the villain's leer—
Will the girl be saved?

I brush aside a tear
For I must clearly see;
Oh, Lord! What's that I hear?
There's talking back of me.

Oh, I could take the life
Of someone in the crowd
Who's reading to his wife,
The titles all aloud.

And so I leave the show,
Face the beating rain,
I really had to go
Ere I became profane.

PAGE MR. BURBANK

If anyone thinks that a camera is any good without film, we refer him to President Fred Jackman, who thought to pluck a few thousand feet from off the film trees up in Big Creek. Upon arriving at that location, to his consternation, he found that the trees were not bearing this year. Why not try growing it in a hothouse, Jack?

PERTINENT PARAGRAPH

A scene on the film is worth two in the script.

As Time Goes On

Each day brings with it its own idea. Always there is some new angle to the game for the cameraman, something he can learn or some new equipment that opens up a new field. It is most essential that the expert learn these things as they come up, or that they acquire any new device that may lead to better results or more efficient production.

More and more, like all big industries, that of motion pictures is getting to a consideration of maximum production at less cost and, on the cameraman, to a very great extent, depends the success of the producer. Therefore it is easy to see the importance of knowledge and equipment.

Mr. K. W. Thalhammer has for the past five years maintained an experimental station at 550 South Figueroa street in which he has brought to perfection several articles of the greatest merit. The Vigneting Iris was first conceived by Mr. Thalhammer, and there is hardly a cameraman in the field today but knows the wonderful service and sturdiness of the device that bears his name. He has recently placed on the market the Thalhammer Model A tripod which promises to be the greatest boon to cameramen, as there is no chance of the leg clamps slipping. It has a special range head that allows the picture to be taken straight overhead or directly underneath the camera. There are some who doubt the advantage of shooting straight up in the air; however, everything in pictures is conceded to be better when taken in the most natural way. Now, suppose it were desired to take a picture of a man looking through a hole in the ceiling—the same view as that of a person looking straight up at this man. Of course, this could be faked, but would it not be better to get the natural picture? On the other hand, fancy getting a picture from this hole in the ceiling straight down on a banquet table. These are merely two cases where this range head would make life worth living to the cameraman. There are many more if you will stop and think of the many similar situations in which you yourself have been. To cap the real efficiency of the Thalhammer Tripod it is equipped with hinged claw feet that allow it to be set up on any kind of a surface, or in any possible position without the least fear of slipping. Take it all in all this new device of Mr. Thalhammer's is really a winner as is evidenced by the hearty approval of those who are the proud owners of it. From such owners of these tripods as the Tom Mix Company, Charlie Stumar and Alvin Wycokoff, of Lasky, there are coming recommendations that have caused the Thalhammer shop to work at full capacity for some time to come.

The Harvey Motion Picture Exposure Meter is just what has been needed so long by cameramen. . . . It is accurate and complete, touching upon all the necessary points. I recommend its use to all cameramen and students of motion picture photography.—W. H. DERR, JR., Motion Picture Laboratory, Philadelphia, Pa.

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The AMERICAN CINEMATOGRAPHER

Render therefore to all their dues; tribute to whom tribute is due; custom to whom custom; fear to whom fear; honor to whom honor.—Romans 13:7.

Thus spoke Paul to the Romans as early as Anno Domini 60. But long before that the Prince of Peace had laid down the principle that "The laborer is worthy of his hire," Luke 10:7.

Recently a disposition has manifested among certain producers of motion pictures to withhold screen credit from the cinematographer—the artist who, with his camera, registers the action of the motion picture. In the case of one organization the disposition almost crystallized into an order *ex cathedra* to recognize the cameraman no more—to ignore the credit due him as one of the greatest elements in the production of a camera drama, to be silent as to his merit and to reduce him to the status of a mere prop.

It is conceded that the producer of a motion picture has the personal right to give or to withhold credit on the screen, but so long as the author, the cast and the director are recognized it would seem only simple justice to accord "honor to whom honor is due" and in the simple line "Photographed by —" acknowledge the services of the unassuming and uncomplaining gentleman without whose skill and artistry there would be no motion pictures.

Also in the retrenchment operations of one or two producers the cameraman was called upon to stand a cut out of all proportions to that imposed upon other operatives. In one case a flat rate was promulgated as a minimum wage which really operated as a maximum wage—a wage one hundred per cent less than a competent cameraman should be paid. The effect will, of course, operate to paralyze initiative and discourage enterprise and art expression. In these days men get just what they pay for—nothing more. If an employer puts little into his employees he gets little out of them. In art this is madness.

In "A Child's Story of Atlantis," published in London in 1908 and edited by William Kingsland, there appears to be what might be regarded as a record of the earliest development of the photographic art.

This little book, as intensely interesting as a story of treasure trove, purports to be a verbatim record of several clairvoyant communications made by a former native of Atlantis, one Jonathan, to a nine-year-old boy. After describing life in Atlantis and particularly in the city of Egestee, the narrative tells of the destruction of Atlantis and gives some fragmentary information of social life, invention, science, art, religion, morals, etc. Among these fragments occurs this paragraph:

"They could take a kind of big photograph, but not like ours, and it was done with the Force. Some of these could be found now if divers went down—very, very big photographs, indeed, as big as a wall."

The "Force" referred to is called "Scear Force" and is described as being in universal use, easily produced from water and air and much superior to electricity. Of greater interest is the statement that the secret of this Force is to be revealed to the world again.

There is no record of motion photography in the book and no record of it so far as the writer has been able to determine in the ancient records of the Aryan root race, the Chincsc, the

Egyptians, the Greeks or any other people, so we may well assume that motion photography is really the only thing new under the sun.

Looking Forward

Thursday, November 24, 1921, Thanksgiving Day, the day upon which the people of this country rejoice and give thanks for their many blessings, has again passed.

Despite the adverse conditions which continue to manifest in the motion picture industry, all of us had some reason for giving thanks. Good health, contented homes, sunshine, and last, but not least, well fed stomachs, are but a few of the reasons for thankfulness.

There are many of us, workers in every branch of the industry, who feel dissatisfied with present financial conditions, who want for ourselves a greater amount of the world's good things. This desire is both natural and commendable and is justified by the one word—AMBITION. Sorry indeed is the man who lacks ambition, BUT—

Let us push that ambition to a SUCCESSFUL end—not by continually lamenting conditions as they exist today, but by changing them for the better.

There is no worker in the entire industry too SMALL to assist.

Let us push our various professions forward, making them more and more essential to the producer. Putting INDIVIDUAL EFFORT into our tasks and creating efficiency without the aid of efficiency experts. NO MAN WILL GET MORE OUT OF THE INDUSTRY THAN HE PUTS IN. If that is clearly understood, then, when November, 1922 rolls around, how much more will we have to be thankful for, and, better still, we can look backward and give thanks for having FOUND OURSELVES.—Philip W. Whitman.

'TIS TRUE

Our wise and worthy sage remarks: All of the cutting now-a-days is NOT being done in the cutting room.

Why is the Cooper Hewitt Lamp "Standard Equipment" in the Studio

?

ASK THE CAMERA MAN:

"He knows—he knows—he knows"

He says: "Because it takes all the guess-work out of photography, and reduces it to a practical certainty. I know exactly what I am going to get when I photograph under Cooper Hewitt's. Whatever other troubles there may be, there's no argument about the photography."

Photographing the Unseen

*Is it Up to the Camera to Bridge the Gap Between the Sensible and Super-Sensible Worlds?
Do the Fairies Still Dance on the Lawn?*

Joseph McCullough, late editor of the *St. Louis Globe-Democrat*, and last, save Henry Watterson, of that brilliant coterie of journalists whose names and papers were celebrated during the golden age of American journalism, wrote a beautiful editorial about the fairies dancing on the lawn. McCullough had a soul above the merely commercial and material, and loved to put into his writings the poetic, the mystical and the philosophical, and in this particular editorial he assured his readers, both youthful and grown up, that the fairies still danced upon the lawn, and that the nearer we kept to the fairies the happier we would be.

This editorial of the great editor has long abode in the heart of the writer, who was reminded of it recently when there came into his hands five very wonderful photographs from England, the authenticity of which was vouched for by the publishers and by many people who know of their origin or who had to do with bringing them to the attention of the public.

It seems that the *Strand Magazine* of December, 1920, and March, 1921, described these pictures in detail and told how they originated, but as both the photographs and the description are copyrighted, only a brief outline may be permitted here.

It seems that two little girls, Iris and Alice Carpenter, cousins, living in a little Yorkshire, England, village, were both gifted with clairvoyant power of a quality which enabled them to see and be on quite familiar terms with fairies and gnomes who inhabited a glen in which was a waterfall near their home, and the pictures herein mentioned were snapped by these little girls with an ordinary small pocket camera.

One of the pictures snapped by Iris shows Alice with four very distinct tiny fairy forms dancing about in the bushes on a level with her shoulders. The details are very charming and realistic. This picture was shot in July, 1917. A second snapped by Alice shows Iris seated on the grass playing with a gnome, a quite different figure from the graceful and lovely fairies, but a delight to behold, nevertheless. This picture was made in September, 1917.

A third, snapped by Iris, shows Alice and a single fairy in the air, about on a level with the little girl's face. The little creature looks to be about eight inches high, is human in form and with diaphanous wings.

A fourth picture, taken in August, 1920, shows Alice in close-up, a fairy standing on a bush, offering a flower to her.

The fifth, and last of the collection, is so remarkable that it would be impossible to produce it by trick photography. It is a snapshot of a bunch of grass and flowers, showing four fairly distinct fairy forms, three of which are encased in sheaths or cocoons hanging in the grasses. They look as diaphanous as cobwebs. The little girls were astonished at what the camera caught as, while they are familiar with the fairies, they had never seen these strange things.

NATURE SPIRITS

Of fairies or nature spirits, Mr. D. N. Dunlap, an English scholar, in an introduction to a lecture on the subject, delivered in London in 1920, says:

"When we turn our attention to the subject of elemental Intelligences or Nature-Spirits, we are confronted by this immediate difficulty, that we are led at the very beginning beyond and behind the world which we know through the channels of the senses. Sense perception does not help us at all in our study of that mysterious realm of life which constitutes the invisible background of physical manifestation. Madame Blavatsky warned us long ago that to describe Nature-Spirits or Elementals as having definite and corporeal form was likely to lead into great error. She said that those mysterious beings named Salamanders, Sylphs, Undines and Gnomes by Paracelsus and other Western Occultists; Bhutas, Devas, Ghandharvas by Eastern wisdom; Daemons by the Alexandrian School, and so on, were possessed of neither form nor consciousness at all, as we understand those terms, and that to imagine otherwise would lead into a psychic materialism far more obstructive to real occult progress than the theories of modern scientific thought which would deny the existence of any such spirits.

"Humanity is at present passing through a cycle of evolution during which the brain intelligence is developing at the expense

of the direct spiritual intuition of early man; it is now, and will be for a long time to come, man's task to regain the conscious knowledge of those worlds of ethereal matter whose denizens play such a fundamental role in the life of humanity. Ages ago man possessed in his body organs whereby supersensible worlds and beings were perceived and known more directly than we today perceive physical objects. He could not only look out into and control the life of worlds of elemental matter below him in the evolutionary scale, he could also look out into worlds peopled by hierarchies of beings, infinitely beyond him. He was not limited to the yields of his five senses, and indeed it is from one point of view true to say that the senses are the gates which shut man off from the consciousness he should possess as a Spiritual Being. They obstruct his vision alike of the worlds above him and the worlds below him, although they have an absolutely necessary function to fulfill in the development of his self-consciousness."

MR. LEADBEATER'S RESEARCHES

In his work, entitled "The Hidden Side of Things," published in 1913, C. W. Leadbeater, an English writer on philosophical, scientific and occult subjects, says, in part, on this subject, of which he treats exhaustively:

"Another factor which exercises great influence (over human beings) under certain restrictions, is the nature-spirit. We may regard the nature-spirits of the land as in a sense the original inhabitants of the country, driven away from some parts of it by the invasion of man, much as the wild animals have been. Just like wild animals, the nature-spirits avoid altogether the great cities and all places where men most do congregate, so that in those their effect is a negligible quantity. But in all quiet country places, among the woods and fields, upon the mountains or out at sea, nature-spirits are constantly present, and though they rarely show themselves, their influence is powerful and all-pervading, just as the scent of the violets fills the air though they are hidden modestly among the leaves. * * * The nature-spirits constitute an evolution apart, quite distinct at this stage from that of humanity. * * *

SEVERAL STREAMS OF EVOLUTION

"Even in this world of ours the divine life is pressing upwards through several streams, of which ours is but one, and numerically by no means the most important. It may help us to realize this if we remember that, while humanity in its physical manifestation occupies only quite a small part of the surface of the earth, entities at a corresponding level on other lines of evolution, not only crowd the earth far more thickly than man, but at the same time populate the enormous plains of the sea and the fields of the air. * * *

(Continued on page 12)

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Jimmy the Assistant

REVIEWS and REVIEWERS

Next to the weather man, the Movie reviewer is the most popular prophet we have. Both of 'em's in the same class, as far as reliability is concerned, only the weather man has a slight edge on acct. of having some knowledge of weather. The reviewer was all right as long as he stuck to reviewing, but when he started predicting box office valyooos and such like stunts of miracling he put himself right beside the weather man as joke material. The only reason either of 'em gets their stuff printed is because people is still more or less sooperstishus and believes in signs, lucky days, and soothsayers. Otherwise there wouldn't be no weeping and wailing and gnashing of newspapers at the studios every Tuesday morning when the picture reviews comes out.

The average picture review is a awful joke, and I can't see why it is they're taken seriously at all. In the first place, it aint given to but darn few people to be able to pick winners or failures. Nobody knows which pictures is going over until the percentages is figured, and that's a long time after the first showing. Then give a little think about the reviewers' job. Imagine having to look at all and every kind of pictures for a living, and you'll see how terribly blawzay he must be. To him all pictures must be punk, only some are punker than others. About the only thing he can appreciate is novelty, and when he gets hold of a novel picture he most generally thanks the perducer for the treat by praising the picture to the skies whether it's got any money-making valyoo or not. That's probly why the reviews of these here German pictures has been so flattening. It aint because they're good, but because they're differnt.

Another thing that throws them off lots of times is the fact that audiences is all different. A picture may go big in New York, and have all the movie magazines published there go nutty about it, and the darn thing wont make a dime anywhere else. Then again, it might be a flop there, and clean up somewhere else. You cant trust any one audience to judge a picture any more than you can trust any one man's opinion of it. This thing has been proved so many times that you'd think the reviewers would be a little careful how they pans a picture, but they don't. They go right ahead and write "Sorrows of Sue; Punk Meller with no Plot; Direction Acceptable in Spots; Weak Star with Bum Support." Then he goes on to advise the exhibitors to duck this one, as it is a lemon. But the exhibitor is like as not tied down to contracts and can't duck it, so he shows the picture in spite of the roast, and, since the people like melodrammer, and the star is popular, and the average audience not bored to tears like the reviewer is, the picture ends up with a nice comfortable 85%.

One of the best examples of the other way round was "Busted Blossoms." When that picture was produced in the big cities it had all kinds of special color perfection, imported orchestras, and a lot of special props to put it over, and it looked like a clean-up. It was a novelty, so all the reviewers went into hystericks about it's sublimity, and all that kind of highbrow stuff. When this same picture went out into the cold, bleek world to make a living, all by its lonesome, and got showed in just a regular picture house, with no special nothing to help it out, it was a sad, sad, story. They walked out on it. The farmers who had cranked up the old flivver and drove into town to see a rattling good thriller like Griffith is famous for, couldn't quite dope out what it was all about, so they went across the street to see some other picture that, like as not, the reviewers had tromped all over.

Another thing worth thinking over is the fact that most big money makers is just regular program pictures that happens to hit. Nobody knows when they're liable to get one of these, and sometimes a picture that just escapes being shelved is the one that does it. Most big pictures, intended to make a lot of jack, and figured as winners, is flops. There's just enough exceptions to prove the rule. Now then, if the people who make the pictures can't tell whether a picture is good or not, what chance has a reviewer to make any kind of appraisall?

Once in a great while the reviewer just happens to give the right steer on a picture, but it's more luck than anything else. Even the weather man is right sometimes.

the co-operation of educators and business men over all the country. The plan is first to collect in one central film library the films which have already been made showing the industries and resources of any community. As yet comparatively few scenics and industries have been filmed and these have never been correlated as a part of a film library of America to which the public could go as to a circulating library and learn how the other one hundred and four million live. Such films are most valuable when they form a part of a national film movement, national in its scope.

The plan is to build up region by region, county by county, the film story of the United States. Pictures that have already been taken will be used wherever possible. Expert cameramen and experienced directors will be sent, on request to national headquarters, into any community, to film not just the external characteristics, but to get the very soul of the place, its historic background, its industries, all that will be of the most benefit to the community itself and will serve as an inspiring message to the country at large.

"Journeys Through the Valley of Heart's Delight," the first film to take its place in the "national film library of knowledge," can be secured by schools, colleges, chambers of commerce, boards of trade and other organizations through National Non-Theatrical exchanges in various sections of the country.

All communities owning films of this kind which they may be willing to contribute to the national film library are urged by Miss Thornburgh to write concerning them to National Non-Theatrical Motion Pictures, Inc., headquarters at 232 West 38th Street, New York City. The sooner all available films are assembled at a central point so that educators interested can learn what has been done and what remains to be filmed the sooner the nation-wide movement, which has the hearty endorsement of visual educators in many sections, will get under way.

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Laura Thornburgh, writing THE AMERICAN CINEMATOGRAPHER, tells of a public-spirited movement to show America to Americans in films, headed by noted educators and financiers, which will seek

Photographing the Unseen

(Continued from page 10)

DIFFICULT TO GRASP

"It is difficult for many students to understand how it is possible for any kind of creature thus to inhabit the solid substance of the rock or the crust of the earth. Creatures possessing bodies of etheric matter find the substance of the rock no impediment to their motion or their vision. Indeed, for them physical matter in its solid state is their natural element and habitat—the only one to which they are accustomed and in which they feel at home. * * *

"The etheric matter of their bodies is not, under ordinary conditions, visible to physical eyes, so that when they are seen, one of two things must take place; either they must materialize themselves by drawing round them a veil of physical matter, or else the spectator must experience an increase of sensitiveness which enables him to respond to the wave-lengths of the higher ethers, and to see what is not normally perceptible to him.

"The slight temporary exaltation of faculty necessary for this is not very uncommon nor difficult to achieve, and on the other hand materialization is easy for creatures which are only just beyond the bounds of visibility; so that they would be seen far more frequently than they are, but for the rooted objection to the proximity of human beings which they share with all, but the lowest types of nature-spirits. * * *

THE FAIRIES

"The type best known to man is that of the fairies, the spirits who live normally upon the surface of the earth, though, since their bodies are of etheric matter, they can pass into the ground at will. Their forms are many and various, but most frequently human in shape and somewhat diminutive in size, usually with a grotesque exaggeration of some particular feature or limb. Etheric matter being plastic and readily moulded by the power of thought, they are able to assume almost any appearance at will, but they nevertheless have definite forms of their own, which they wear when they have no special object to serve by taking any other, and are therefore, not exerting their will to produce a change of shape. They have also colours of their own, marking the difference in their tribes or species, just as the birds have differences of plumage.

"There are an immense number of subdivisions or races among them, and individuals of these subdivisions vary in intelligence and disposition precisely as human beings do. Again, like human beings, these divers races inhabit different countries, or sometimes different districts of the same country, and the members of one race have a general tendency to keep together, just as men of one nation do among ourselves. They are on the whole, distributed much as are the other kingdoms of nature; like the birds, from whom some of them have been evolved, some

varieties are peculiar to one country, others are common in one country and rare elsewhere, while others again are to be found almost anywhere. Again, like the birds, it is broadly true that the most brilliantly coloured orders are to be found in tropical countries.

NATIONAL TYPES

"The predominant types of the different parts of the world are usually clearly distinguishable and in a sense characteristic; or is it perhaps that their influence in the slow course of ages has moulded the men and animals and plants who lived near them, so that it is the nature-spirit who has set the fashion and the other kingdoms which have unconsciously followed it? For example, no contrast could well be more marked than that between the vivacious, rollicking orange-and-purple or scarlet-and-gold mannikins who dance among the vineyards of Sicily, and the almost wistful grey-and-green creatures who move so much more sedately amidst the oaks and the furze-covered heaths in Brittany, or the golden-brown 'good people' who haunt the hillsides of Scotland.

CALIFORNIA VARIETY

"In England the emerald-green variety is probably the commonest, and I have seen it also in the woods of France and Belgium, in far-away Massachusetts and on the banks of the Niagara River. The vast plains of the Dakotas are inhabited by a black-and-white kind, which I have not seen elsewhere, and California rejoices in a lovely white-and-gold species which also appears to be unique. * * *

NEW FIELD FOR THE CAMERA

But what has all this to do with cameramen and motion pictures?

Just this: If these pictures are authentic it is evident that the camera has established in truth the existence of the unseen, and it will, in all probability, be the camera which will be first to go deeper into this unseen world and set before us its secrets which may have a tremendous bearing upon our human evolution. Here is, therefore, a field infinitely wide and new and fascinating for original research and it now remains for a motion camera to record for us what the still camera in the hands of these children caught upon their sensitized film.

Sir William Crookes, Wallace, Lodge and others have brought Western science close to the spiritual world. "Open vision," or clairvoyance, was told of in the Bible as early as Isaiah's time, and it is almost as familiar to the public as aviation. That two little girls should see the fairies will not seem so remarkable as the fact that the camera picked them up for we have always thought that cameras must have something material to shoot at.

In this connection, Mr. Leadbeater explains that the ether which forms the bodies of nature-spirits does belong to the physical plane and that it may be seen. He says also that while these creatures love and trust children, they hate or dispise grown-ups. On this point he says:

"Most nature-spirits dislike and avoid mankind, and we cannot wonder at it. To them man appears a ravaging demon, destroying and spoiling wherever he goes. He wantonly kills, often with awful tortures, all the beautiful creatures that they love to watch; he cuts down the trees, he tramples the grass, he plucks the flowers and casts them carelessly aside to die; he replaces all the lovely wild life of nature with his hideous bricks and mortar, and the fragrance of the flowers with the polluting smoke of his factories. Can we think it strange that the fairies should regard us with horror, and shrink away from us as we shrink from a poisonous reptile?

"Not only do we thus bring devastation to all that they hold most dear, but most of our habits and emanations are distasteful to them; we poison the sweet air for them (some of us), with loathsome fumes of alcohol and tobacco; our restless, illregulated desires and passions set up a constant rush of astral currents which disturbs and annoys them, and gives them the same feeling of disgust which we should have if a bucket of filthy water were emptied over us. For them to be near the average man is to live in a perpetual hurricane—a hurricane that has blown over a cesspool."

LET THE CHILDREN DO IT

If we accept these things as true, it looks like our only hope for research along these lines will be to put motion cameras in the hands of children and turn them loose in the bosky dells, away from the haunts of the monster man to bring back records of the doings of the fairy people in motion pictures. What a triumph that would be! Who'll be first to give proof to THE AMERICAN CINEMATOGRAPHER that it has been done?

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China With Millions Ready to Enrich Producers. Next Big Development Will be There

James B. Leong, the only Chinese producer of motion pictures in the world, gives it out that China is the biggest picture market on earth and that the next big development in the picture industry will be expansion in that country. He declares that China can use annually five times the present output of the United States, and that she can absorb such an output just as rapidly as exhibition facilities can be extended.

For two hundred years people have been saying that China has a population of four hundred million people, but Mr. Leong declares that the population is easily twice that, for the census machinery in the Flowery Kingdom is in the hands of interests who are directly concerned in keeping the population down.

Also, this enterprising young producer tells the world the interesting news that, notwithstanding the famine, the Chinese people have money to spend and no place to spend it. The

American frills and nonessentials. Mr. Leong has already started his campaign to movieize and uplift his native country by producing "The Lotus Blossom," a Chinese story from his own pen, filmed in Los Angeles by an all-star company of Chinese and American players, featuring Lady Tsen Mei, the Chinese opera singer, Tully Marshall and Noah Beery. This picture was produced by the Wah Ming Motion Picture Company, but another company incorporated under the laws of California, has succeeded it with the title of Chung Wah Motion Picture Company, headed by Mr. Leong, who has inaugurated a production schedule of four special features a year all to be Chinese stories from his own pen, and to be interpreted by casts of Chinese and American players at the ratio of about sixty to forty per cent. Mr. Leong says that he finds many Chinese types among American actors, and he will give the principal parts to the Americans until he



LILLIAN GISH ON THE ICE FLOATING TOWARD THE DAM

The three cakes of ice are tied together with wire cables

people are the thriftiest in the world and love entertainment as passionately as children.

But the problem in China is to give the people the kind of pictures they can understand and this can be done, says Mr. Leong, only by native producers who understand both the Chinese and the production of motion pictures. The problem of exhibition is much simpler, for the motion picture theatre as America knows it will not be necessary in China, except in the large centers, and then only in isolated cases. The Chinese fan will be content with the "movies" and will not expect opera chairs, ornate lobbies, vaudeville, symphony orchestras, usherettes and other

can develop some Fairbanks, Harts, Meighans, Dexters, Pickfords, McAvoy and Talmadges among his own people.

Chung Wah productions will be made partly in America and partly in China until studios can be built in the Orient, when it is planned to maintain units in both places. All pictures will be made to exhibit both in America and China, but the big idea behind the plan is to Americanize China so far as moving pictures are concerned and show forth to the world the noble and beautiful side of the Chinese character. Mr. Leong says that the development of China alone will employ more cinematographers than there are in America.

In Camerafornia

H. Lyman Broening, A. S. C., has just completed a short length comedy drama of the days of '49 from the pen of that dear old friend of all the world, Mark Twain. You know "The Jumping Frog"? Well, that's it. Ward Wing directed. H. Lyman says he had a lot of fun training frogs to perform for the camera.

The A. S. C. insists that the cinema be known as the Fifth Estate. THE AMERICAN CINEMATOGRAPHER dubbed it that a long time ago and it is time the title were recognized. All together—"Fifth Estate!"

That brilliant young Chinese producer, James B. Leong, who filmed "The Lotus Blossom," which, by the way, was photographed by Ross Fisher, A. S. C., says that very soon jobs will be chasing cameramen all over the world. If the dream of Mr. Leong and his associates comes true 10,000 picture theatres will be built in China and the pictures to supply them will be made for the most part in America.

Madame Nazimova's current production is being photographed with a Mitchell camera made by the Mitchell Camera Company of 6025 Santa Monica Boulevard. The Mitchell makes direct appeal to the users of highest class cameras and is designed to meet every possible need of the cameraman. The Mitchell tripod, also, is winning its way among cameramen for its efficiency in both field and studio. On a rough location it is a life saver.

The members of the American Society of Cinematographers desire publicly to express thanks to Watterson R. Rothacker, president of the Rothacker-Aller Laboratories, Inc., for his address on the subject of Color Standardization at the open meeting, November 21. The outgrowth of this meeting will in all probability be the solution of many of the problems of producer, cameraman and laboratory operative which will eventuate in better prints, the exaltation of photography and justice to all three elements concerned and incidentally to the picture-going public.

The third annual ball of the American Society of Cinematographers will be held in the grand ball room of the Ambassador Hotel on the night of Saturday, February 4, 1922. The last ball of the A. S. C. was held on the night of January 29, 1921, at the Ambassador and this brilliant function may be accepted as a criterion of the sumptuous event for which the Cinematographers will stand sponsor next February. This annual ball is to be made an institution by the A. S. C. and the efforts of the entire organization will be bent to make it easily the recherche social event of the year in the motion picture world.

Charles E. Schoenbaum, A. S. C., the clever photographer of "The Hell Diggers," "Too Much Speed," "Rent Free," all starring Wallace Reid; and "Exit the Vamp," starring Ethel Clayton, has just completed another picture with Reid, "The Champion." Mr. Schoenbaum is again with Mr. Reid in his new picture, "Across the Continent." Phil Rosen is directing.

Mysterious Bill Beckway, the wandering boy of the A. S. C., has invented a small motion picture camera for use of novices, children, amateurs, professionals or anybody else who has the bug to shoot pictures that move. Mr. Beckway, who is not only an artistic cinematographer of long experience, but an expert mechanical engineer, has built a perfect motion camera that not only photographs but develops and projects and the entire apparatus, tripod and all, can be carried in a small suit case. Looks like Beckway would have the field all to himself. Another instance of A. S. C. inventive genius.

Tony Gaudio, A. S. C., long chief cinematographer for J. L. Frothingham Productions, and the artist who filmed "The Bride of the Gods," has been retained by Joseph Schenck to photograph Norma Talmadge.

David Abel, A. S. C., formerly with Norma Talmadge when she was under the direction of Sidney Franklin, will photograph sister Constance in her next production.

Robert Kurrle, A. S. C., who has been in New York during the past four months, returned to Camerafornia in time to see the Thanksgiving races. Mr. Kurrle's last production was "None So Blind," a Fox feature directed by Edwin Carewe.



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(6 o'clock a. m.)

THE WORKS

Lo, who are these that go down at six
With sleep still in their limbs and brains?
With dinner pail and hands of mail
They clump and stumble to the trains;
Unshaven and unshorn and rough
Their kits and tools and bags in hand,
They turn in where the whistles blow
And mighty engines throb and puff,
While dawn's bright banners still are furled
The WORKS go down to ditch and mill,
The levers they that move the world.

(7 to 8 o'clock)

THE CLERKS

Who are these so immaculate,
Men and women well groomed and smart,
Conning the news, exchanging views,
Their goals the stores and busy mart?
From sev'n to eight they throng the cars
Their faces set for daily strife
To battle shopping mobs all day,
To fight the mobs for right to life;
Those who go down at eight are CLERKS,
Human buffers, 'twixt BUY and SELL,
God bless and help the WORKS and CLERKS.

(At 9 o'clock)

THE SHIRKS

At nine o'clock the Shirks go down,
With many a stretch and yawn,
The tools they use are scheme and wit
No use have they for sweat and brawn;
Some take the unearned increment,
Some tell how to invest our wealth,
And some there be who plot and plan
Our substance to annex by stealth;
The non-producers are the SHIRKS,
They sow not, but they reap in full—
Their harvest field—the WORKS and CLERKS.

(Noon and after)

THE SMIRKS

At noon with plumes and ribbons gay,
The SMIRKS go down into the town,
They've naught to do but wander through
The shops to look at hat and gown;
Or dally over tea and ice,
Or speed the hours at matinee,
And if they happen to be men
They'll find a way to kill the day
In public lobby or the club;
The SMIRK'S a genial little soul,
A Little soul—aye, there's the rub.

* Some of 'em go down in automobiles.

Director Phil Rosen, A. S. C., is on location in Northern California shooting scenes for Wallace Reid's next starring feature, "Across the Continent."

Where to Find the Members of the American Society of Cinematographers

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Good, Frank B.—With Monroe Salisbury, San Francisco.
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Griffin, Walter L.—
Guissart, Rene—In charge of Photography, Harley Knoles Prods., London.
Heimerl, Alois G.—
Hill, George W.—
Jackman, Fred W.—Supervising Cinematographer, Mack Sennett Studio.
Klaffki, Roy H.—Director of Photography, Metro Studio.
Kline, Ben H.—With Tom Mix, Fox Studio.
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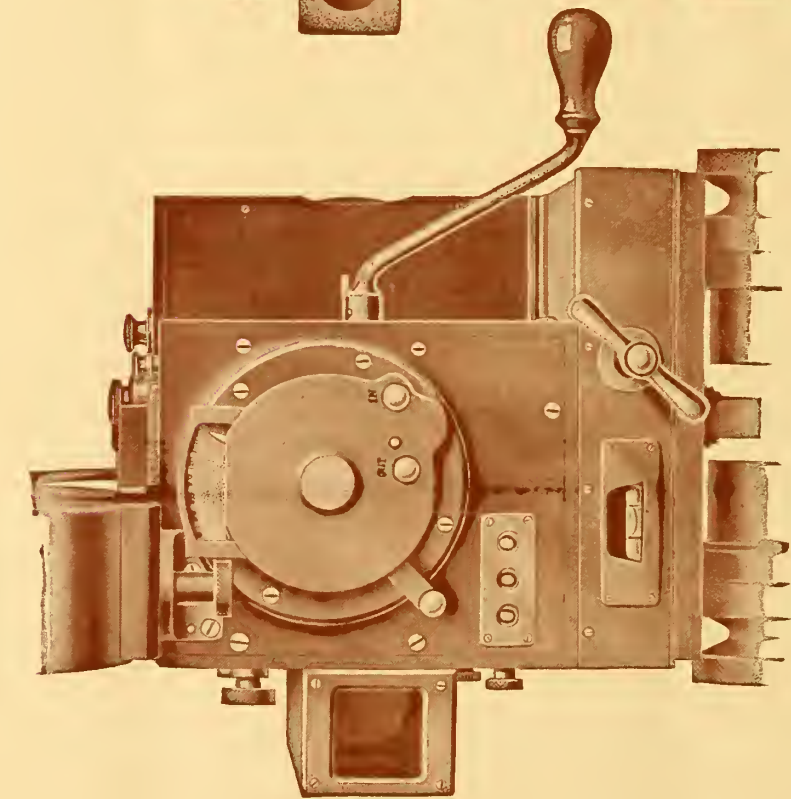
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LOYALTY

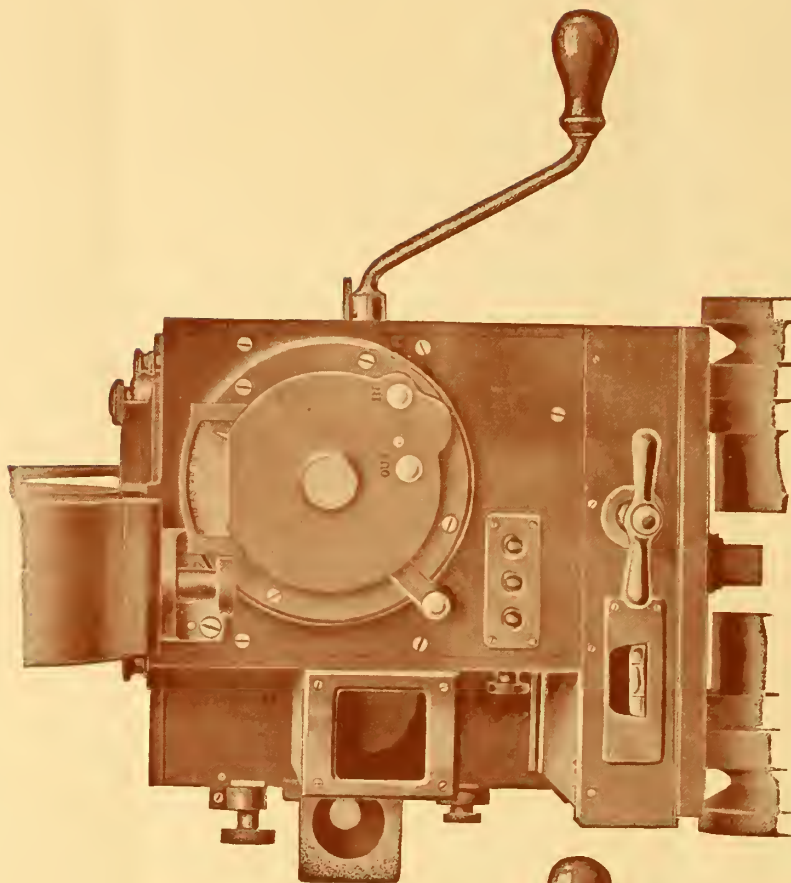
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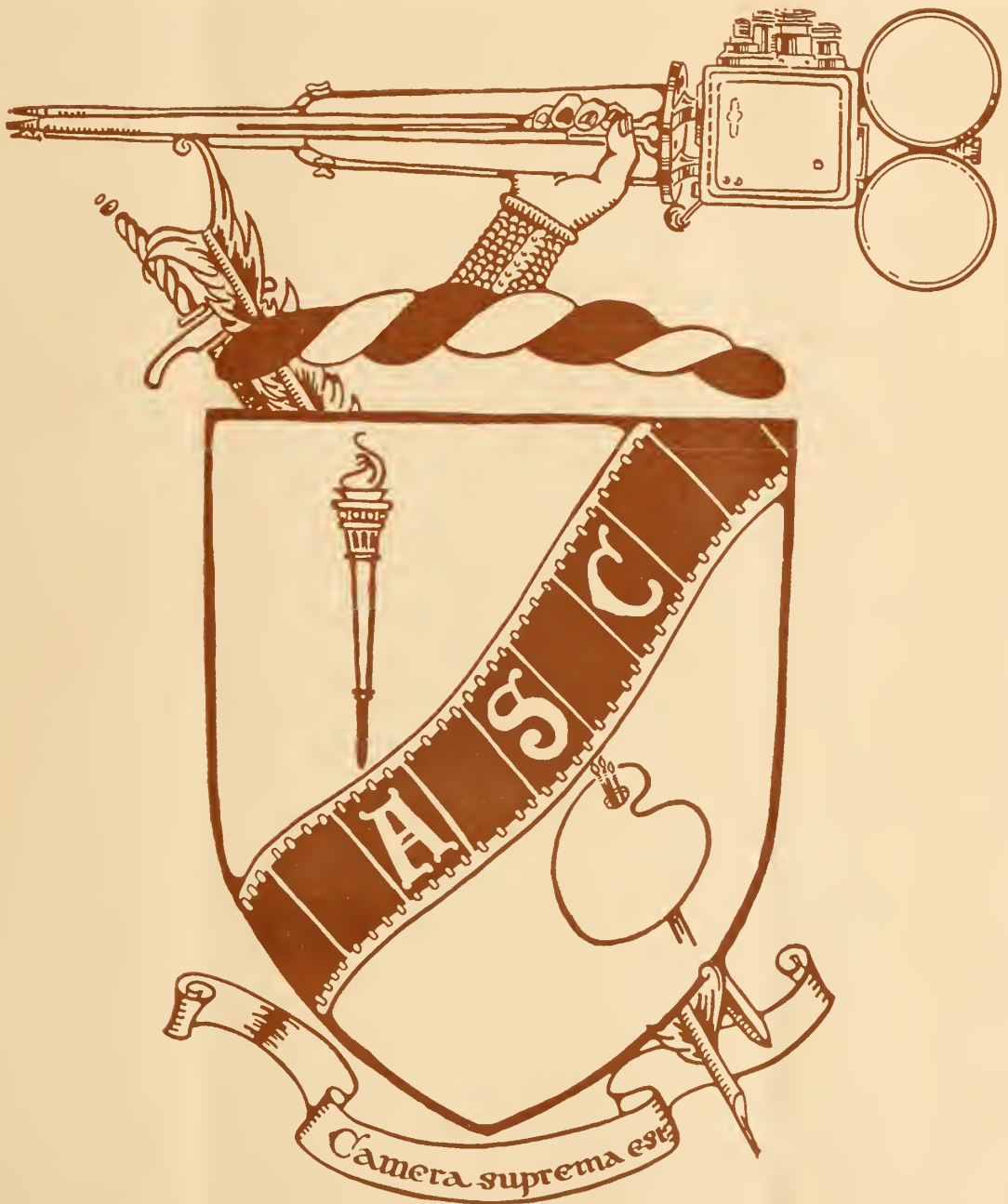
Los Angeles, California

The American CINEMATOGRAPHER

Vol 2, No. 23

LOS ANGELES, CAL., DECEMBER 15, 1921

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The American Cinematographer

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the men who make the pictures*

SILAS E. SNYDER, EDITOR

ASSOCIATE EDITORS—ALVIN WYCKOFF, H. LYMAN BROENING, KARL BROWN, PHILIP H. WHITMAN

An educational and instructive publication espousing progress and art in motion picture photography while fostering the industry

We cordially invite news articles along instructive and constructive lines of motion picture photography from our members and directors active in the motion picture industry. All articles for publication must be signed by name of writer.

Meetings of the American Society of Cinematographers are held every Monday evening in their rooms, suite 325 Markham Building. On the first and third Monday of each month the open meeting is held; and on the second and fourth the meeting of the Board of Governors.

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A Yuletide Editorial. The EDITOR

Interesting Statistics for 1921

Why Is a Subtitle?

MR. JACKMAN Tells It

Photographed By

Week of December 12

ALHAMBRA—"The Idle Class." Photographed by

Rollie H. Totheroh, member of the A. S. C.

"The Heart of the North." Photographed by Lee Humiston.

APOLLO—Monday—"The Child Thou Gavest Me."

Photographed by Ernest Palmer, member of the A. S. C.

Tuesday—"For Those We Love." Photographed by Hal Rosson.

Wednesday—"A Kiss in Time." Photographed by William Collins.

Thursday—"God's Country and the Law."

Friday—"Beating the Game." Photographed by Ernest Miller.

Saturday—"Moonlight and Honeysuckle." Photographed by Faxon Dean, member of the A. S. C.

Sunday—"Everything for Sale." Photographed by Hal Rosson.

CALIFORNIA—"What Do Men Want?" Photo-

graphed by L. Dal Clawson, member of the A. S. C.

CLUNE'S BROADWAY—"The Face of the World." Photographed by Clyde De Vinna.

GRAUMAN'S—"A Prince There Was." Photographed by Harry Perry.

GRAUMAN'S RIALTO—"Get Rich Quick Wallingford." Photographed by Chester A. Lyons, member of the A. S. C.

HIPPODROME—Monday—"Luxury."

Wednesday—"Hearts and Masks."

HOLLYWOOD—Monday—"Doubling for Romeo."

Photographed by Marcel Le Picard, member of the A. S. C.

Tuesday—"Pilgrims of the Night." Photographed by Tony Gaudio, member of the A. S. C.

Wednesday, Thursday, Friday—"Camille." Photographed by Rudolph J. Bergquist, member of the A. S. C.

Saturday—"Courage." Photographed by David Abel, member of the A. S. C.

Sunday—"The Blot." Photographed by Philip Du Bois.

KINEMA—"Wife Against Wife."

LOEW'S—"The Hole in the Wall." Photographed by Allen Siegler, member of the A. S. C.

MILLER'S—"Hold Your Horses." Photographed by John Mescall.

MISSION—"Molly-O." Photographed by Homer A. Scott, Fred Jackman and R. W. Walters, members of the A. S. C.

PANTAGES—"The Dawn of the East." Photographed by Gilbert Warrenton, member of the A. S. C.

SUPERBA—"The Fox." Photographed by William Fildew, member of the A. S. C.

SYMPHONY—"The Primal Law." Photographed by Lucien Andriot.

TALLY'S—"Heedless Moths." Photographed by Hal Young.

WILSHIRE—Monday—"Charge It." Photographed by Jacques Bizuel.

Tuesday—"The Oath." Photographed by L. Dal Clawson, member of A. S. C.

Wednesday—"For Those We Love." Photographed by Hal Rosson.

Thursday—"Salvation Nell." Photographed by Ernest Hallor.

Friday—"God's Country and the Law."

Saturday—"The March Hare." Photographed by H. Kinley Martin.

Sunday—"The Man Who." Photographed by Arthur Martinelli.

What I Should Like to Send

BY SILAS E. SNYDER

Ah, sad to me is the spirit of Christmas with Christ left out,
And sad the throng as it runs along, gift mad as it hurries about,
But I think that a token at any time is a thing to be desired
If back of it all is a sentiment with which the soul is fired.

A gift is a gift, but a token must have its source deep in the heart
And the things that I'd like to send you can't be purchased in any mart;
I should like to send you a rainbow to wear in your glossy hair
And a sunburst made of will-o-the-wisps to wear on your bosom fair,

With a crystal chain of angels' tears that were shed for the sons of men
And a meteor bright whose trail of light can never return again;
I'd like to send you a diadem bedecked with the Pleiades
And a fragrant zephyr of Araby that floats o'er the southern seas,

Or mayhap the song of a nightingale or the laugh of a waterfall
Or the breath of the trailing arbutus or the skylark's liquid call;
Perhaps you'd prefer a moonbeam in a setting of fire-flies
And a patch or two of cerulean blue to match your darling eyes,

Or the glint of an amethystine peak as it catches the morning sun
Or the hush of peace at even-song that you feel when the day is done;
I'd like to send you a flame snatched down from genius' celestial fire
And the rustle faint of an angel's wing, with the chords of a heavenly
lyre,

Or the happy coo of the Christ Child as he lay on Madonna's breast,
Or the gift of sleep that God bestows on the eyelids of the blest,
Or the constellation of Orion or the mate-call of a dove,
But as I can't send you any of these, I'll send you a sea of love.

Cooperation

The Director of Photography of Famous Players-Lasky Tells the Meaning of the Biggest Word in the Motion Picture Industry

BY ALVIN WYCKOFF

Absolute co-operation between cameraman and laboratory is the greatest essential condition that must be improved if we are going to get the best results in photography.

There are three factors existent in the motion picture business that must be corrected if we expect to get better results on the screen so far as the photographic exhibition of the picture is concerned, and not only must these conditions be corrected, but once they are corrected they must remain so and then be improved. The conditions I will mention are those existing between cameraman, the laboratory and the projection booth.

Not a few cameramen are inclined to create and nurse an exalted opinion of themselves, especially if they can trace their connection with a production that has been successful, and the same men seem to increase in sensitiveness as they become connected with more successful pictures. This condition continues until they feel very much abused if some one offers a little friendly criticism, especially so if the man in the laboratory should offer a suggestion and if the man in the projection booth should timidly try to make a suggestion, the self-exalted cameraman goes into a tempermental rage. It is this peevishness on the part of so many cameramen and their utter disregard of any possible photographic gray matter existing in the mind of a laboratory man that is causing so much bad photography in the present day pictures.

In a previous article I mentioned how the cameraman should make a close friend of his assistant. I would say the same condition should exist between him and the man in the laboratory. If they would only get together and talk things over in a good, friendly spirit and invite criticism the results for better product would jump ahead so fast as to be astonishing.

It is the duty of the cameraman to go to the laboratory, and if he does not understand the inner mysteries of that institution and the process his film travels through he should waste no time until he is in possession of that knowledge. He should be careful to find out just what kind of an exposure the laboratory demands for the quality he expects to get and in every other possible way try to work with the laboratory for the perfection of his product. If the cameraman would only bear in mind at all times that the laboratory can only bring out of his film just what he puts into it and no more he will begin to find the exposure to use which will enable the laboratory to get what he wants.

I personally know, and from bitter experience, that more cameramen are at fault for the appearance of their product on the screen than any other factor; in this instance I refer to the laboratory where the daily work is taken care of. Where the laboratory suffers and does so badly is in getting out the release. Under severe strain and great stress the laboratory is often compelled to turn out a heavy release on very short notice in the fewest possible working hours, and continually working at top speed. This is a condition usually demanded by the producer over which cameraman and laboratory have no choice or control; it is purely a commercial matter of dollars and cents and is one of the worst conditions existing in the manufacturing end of the business today.

The exhibitor and patron and responsible producer are constantly calling for quality, not quantity. We are getting a lot of quantity on the market made by small companies of very limited finance. They spend every dollar they can get hold of to supply the necessary expenses to get the negatives; after this has been accomplished, every possible effort and all energy is put forth to rush through a sample print, and, following this, the release is put through in the same manner. This frightful rush is necessary in order to get financial returns with which to start operations on another production, or perhaps the releasing program is short of attractions and pictures must be made in the shortest possible time. Under such conditions the best care can not be given to the different operations that are necessary for the best results in turning out a first class production, and in the laboratory this result is bound to be more evident than in any other department.

The negative will always suffer on account of the speed with which it is handled. The condition should be just the reverse, for the negative represents the entire investment and should

receive the most care that can be given it. Bad prints will be one result of the rush, and lack of proper inspection will result in bad prints getting by. If the printer makes a mistake in his work there is no time allowed to go back and make a correction. If the developing rooms happen to be at the wrong temperature and the solutions become too cold or warm there is no time to correct the evil till a certain number of racks have gone through, yet the film is allowed to travel along its route to the finishing rooms and finally gets into the reels and then into the release, and so a painful looking effort goes onto the market heralded as a big, fine production. The patron leaves the theatre wondering why the picture is bad, and the manager writes his complaints back to the producer, and the producer comes back to the laboratory, and the laboratory is the goat. The cameraman is blamed for poor photography and the laboratory for poor work; the one perhaps loses a position and the other future orders; everybody suffers, whereas a little more time would have made everybody happy.

The good sensible cameraman and laboratory superintendent will get together in earnest and meet the conditions of both in such harmony that the results will be a negative so perfect and even throughout the entire production that the rush order will have no effect on it except a possible scratch or tear on account of fast handling.

The foregoing facts bear out my contention that the cameraman must go to the laboratory and not the laboratory to the cameraman. The laboratory is anxious to get the best possible results out of the material given to it. It has no desire to pull any cameraman down from his pedestal or to injure his exalted position. It would rather help him to stay there, but it is entirely up to the cameraman, and he has only this to remember: The laboratory can only develop into his negative what he has put into it, and the result will be just as he has made it himself, and unless he can wrap his own negative on a frame and follow it through all its operations to the screen he had best not try to advise how it should be done, but look well to his exposure and lighting and let the laboratory keep him advised when running wrong. The photographic profession is one of great depth, so vast that you will never be able to master it, so vast that no one man has yet scarcely caused a ripple upon its surface.

Harding's Code of Ethics

President Warren G. Harding's code of ethics, as applied to his newspaper, the Marion "Star," has been adopted by *The American Cinematographer*, and his code as here given is posted upon the bulletin board in the offices of the A. S. C.:

"Remember there are two sides to every question. Get both. Be truthful. Get the facts. Mistakes are inevitable, but strive for accuracy. I would rather have one story exactly right than a hundred half wrong. Be decent; be fair; be generous. Boost—don't knock. There's good in everybody. Bring out the good in everybody, and never needlessly hurt the feelings of anybody. In reporting a political gathering give the facts; tell the story as it is, not as you would like to have it. Treat all parties alike. If there's any politics to be played, we will play it in our editorial columns. Treat all religious matters reverently. If it can possibly be avoided, never bring ignominy to an innocent man or child in telling of the misdeeds or misfortunes of a relative. Don't wait to be asked, but do it without the asking, and, above all, be clean and never let a dirty word or suggestive story get into type. I want this paper so conducted that it can go into any home without destroying the innocence of any child."—Warren G. Harding.

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TITLES
✦
Art
Backgrounds

The Motion Picture In the Class Room

*A Total of 954 Films of Educational Subjects Announced Ready for Teachers by
The National Board of Reviews*

In announcing three lists of educational films with a total of 954 subjects Mr. Orrin G. Cocks, of the National Board of Review of Motion Pictures, says that these lists make no attempt to cover the fields described. Little organized work has been done by educators in producing acceptable motion pictures. The films have not been made primarily for school boys and girls; rather have they been prepared for the entertainment of adults in theatres. Many of them lack the proper organization of the material introduced and fail to exclude subjects which are extraneous and confusing. They simply blaze the way into regions which require more careful study.

The place of instructional pictures in the curriculum of the secondary schools is distinctly that of the handmaid; it is supplemental to the systems of instruction worked out by generations of educators. The film has the power to make unusual and far removed or intricate subjects, natural and clear to the developing mind of the child. Even the casual student of the subject perceives that the motion picture in no sense minimizes the value of books, of the teacher, of language and of oral recitation. The film opens up larger regions about which the teacher may give instruction and makes possible the more intensive use of books and of actual visual material.

Some of the terms used in the classroom are almost unintelligible to boys and girls. The use of the dictionary helps somewhat. But even with its aid the children are unable to create accurate and interesting mental pictures. Few children, for example, can visualize the content of such terms as copra, coffee plants, cotton growing and ginning, sugar making, copper, iron or coal mining, ranches, tribal life in Africa, ocean commerce, etc. The motion picture carries the child to the region in question and shows the place or the process in natural surroundings, to which is added the element of motion.

The ordinary instructional picture deals without pretence with the obvious, the superficial and the outstanding facts which attract attention. When once these facts are grasped, the mind more easily permits of reasoning from cause to effect or from effect to cause. It is doubtful if there is such a thing as eye mindedness. The eye has always played a very large part in education as the exciting stimulus to thought and to reason.

There are certain elements differing with individual boys and girls that are necessary to capture the attention and to urge the mind to more fundamental research. These elements are sometimes obscure to the adult mind, which has long passed these preliminary stages, and they sometimes appear of little consequence. The one thing necessary may be the element of color or movement as in the study of birds, butterflies, and moths. Again, it may be the peculiarity of form as in the case of the palm tree with its cluster of dates or cocoanuts. It may be the awkwardness of the camel or the spouting of the whale. Again, it may be some unusual detail of family life or industrial life or the dress and garb of a person of another race.

Interest in all these is aroused by the element of action presented in the motion pictures, and this interest usually stimulates mental processes. It is in this field of the unusual, the intricate, and the bizarre, that the motion picture makes its contribution in certain phases of education which are slowly being defined.

In all such motion pictures the appeal is primarily instructional through arousing interest. The requirements for teachers are inevitably enlarged and broadened. They must know their subjects as human and full of life or they are unable to build broad and deep on the superficial interests aroused. They must be quick to note the handle to knowledge grasped by the children or indicate it to them as the film passes in review. They must know enough of the life and work of the peoples of the world to round out the picture accurately and impressively.

No blame can be attached to the motion picture film for failure to enlarge and beautify the picture on the part of the teachers. The motion picture now exists as a wonderful stimulator of interest in certain fields of historical, commercial, industrial,

anthropological, physical and astronomical geography. It is entirely up to the teacher as to the extent and value of its usage.

There is a distinctive problem of another sort involved in the making and the use of the dramatic picture for teaching purposes. It is unquestionably a powerful medium, but it is decidedly limited by the rules of drama. It often develops into a biased interpretation of historical events by the maker, who wrenches these facts for the sake of his story. In the dramatization of history, literature, the novel and poetry, the value of the motion picture for education is decidedly secondary. Occasionally a drama is made which causes standard literature to live anew in the minds of boys and girls; but, inevitably, because the medium is the obvious, the seen, and the moving, the picture drops out many things which enrich the mind through the written word.

The film in the school comes as a welcome relief to classroom instruction. It is, moreover, welcomed by children under the influence of the school atmosphere and discipline as it would never be by the same group in the theatre. Even children go to the motion picture theatre to be amused. They resent education there as they welcome it in the school room. Even little children discover rapidly that they go to school to learn and that for four or five hours a day they are expected to conform willingly and completely to the school spirit. There is no rebellion against instructional films by the children. On the contrary, there is a welcome. The teacher who knows and loves her subject will find in the motion picture an opportunity for intensifying and for beautifying text book and the classroom work.

More Definite Facts About These Lists

They are prepared by the people interested primarily in education.

They are drawn from all American sources of film production and supply.

They are designed for the needs of teachers and educators of visual instructions.

An attempt has been made to include only films lately produced and now in circulation and rented in large sections of the country. The material is far from perfect from an educational standpoint, both as to method of presentation and as to organization of fact, but it is the best material available. The National Board is not interested in producing, buying, selling, renting or distributing films. It desires to assist users in finding all available films, and in renting them in the cheapest and most effective way. The charge of 25 cents for each list is made to meet a part of the cost of gathering material, of printing and of circulation. They may be had by writing the National Board of Review, at 70 Fifth Avenue, New York City.

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Film Lingo

RELEASE—The film is released when it is placed on the market for distribution and exhibition.

REWINDER—The mechanism that reverses the winding of a film so that the beginning of the film will lie on the outside of the roll, ready for projection.

SAFETY SHUTTER—In a projector, the little door that falls between the lamps and the film when the machine stops or runs so slowly that there is danger of igniting the film.

SCENARIO—A scenario is a working script for a motion picture story. It constitutes the plans and specifications of the photoplay. It is the action of the story written in scenes.

SCREEN—The surface upon which the image is thrown.

SCRIPT—This word is used more about the studios when reference is made to a photoplay than the word "scenario." It means the same thing.

SCREAMER—A term applied by certain ungodly people to the patient, efficient and underpaid press agent.

SOFT GOODS—Female extras.

SHOOT—To photograph.

SHOT—Past tense of shoot, meaning to photograph. Also used as a noun in describing some particular scene. A limited passenger train rushing down a mountain slope might be called a great shot, or a beautiful shot, or a fine shot, as you please.

SHUTTER—In projectors, the two-wing or three-wing revolving device that intercepts the light as the film is jerked down one frame at a time, and by multiplying the flickers on the screen tends to make them less apparent.

SPLICE—To join, by cementing, one piece of film to another.

SPLIT REEL—A reel containing two or more subjects under different titles.

SPROCKET—The revolving toothed wheel which moves the film through the projector by engaging the perforations.

SONG WRITER—A scenario writer.

SOUP—The chemical compound used to develop film.

SLAUGHTER HOUSE—The film-cutting department.

STEAL A SCENE—When a player of a minor part works so well that he takes the interest from the lead it is said that he steals the scene.

STRIKE—To strike a set is to take it down or remove it.

STATIC BREEDER—A camera that develops static electricity.

STILL—A picture not made by a motion camera.

SUBTITLE—A subtitle is used to explain any action of the play that cannot be fully interpreted by the action in the picture. It is the only method by which lapse of time can be satisfactorily expressed. Clever subtitles add greatly to the enjoyment of a photoplay, but the ideal photoplay would be a picture without subtitles.

SWELL—The only word some people know with which to describe a picture they like.

SWINDLE SHEET—Expense account.

SYNOPSIS—An abridgement or outline of the picture play. It may be told in a few hundred words or may be much longer. In brief, a short story of the play.

TAKE-UP—In a projector, the mechanism used in winding the film after it passes the projecting aperture.

TECHNICAL DIRECTOR—In production of picture plays the technical director has charge of all mechanical and artistic arrangements. He devises the sets, designs all necessary apparatus, and, in fact, has charge of the production with the exception of the direction of the action.

THREAD—To pass positive film through the projector so that when the machine is operated the images will be thrown upon the screen; and so that the film will be wound properly from one reel to another.

THROW—Distance from the projector to the screen.

TO EMOTE—To express emotion during action.

UKELELE—Properly spelled Eukeleli. A so-called musical instrument used by Hawaiian Islanders to kill rattlesnakes. The method used was to play the ukelele until the snakes went crazy and drowned themselves in the sea. Now used by certain motion picture actors and actorines as a method of divertisement in order that they may not have to think.

VIOLET—The player who is always talking about his work.

VAMP—Short for blood-sucking vampire. The villainess in a picture play who steals a man willing to be stolen, or that some other woman is trying to steal.

VAMPED—Past tense of the verb "to vamp." Meaning that the villainess has completed her nefarious work of stealing the other woman's man.

WOODEN INDIAN—An actor that acts like one.
YANNIGAN—An actor or actress green at the game.
ZERO HOUR—Borrowed from the war—time to begin shooting.

A Mine of Hootch

While filming pictures in Oklahoma last summer an old timer who was doing atmosphere in a western approached Reggie Lyons, A. S. C., and startled him by asking:

"Wanta get rich, Mr. Lyons?"

"No," said Reggie. "I'd rather shoot pictures at \$300 a week than be rich—or famous. I like the game."

"But I know a quicker way," replied the old gentleman.

"Bootlegging?" inquired Reginald, intending to jolly the old fellow.

"Well, not exactly, son. This would be a wholesale proposition and much more dignified; still it has to do with liquor."

Then the old gentleman went on to tell a strange story about a steamboat on the Missouri River being sunk by a snag on a sand bar one stormy night in the late sixties, with 400 barrels of Kentucky whiskey aboard. The storm lasted for three days, and when it was over all trace of the boat was lost.

The whiskey was never recovered, but the old Missourian said that it would be perfectly preserved buried there in the sand and by this time must be mellow as oil and priceless as radium. But the most interesting part of the story was that the old gentleman owned a chart purporting to show the exact location of the wrecked boat, and he wanted to organize an expedition to find it and salvage the treasure.

"But what would we do with it if we did find it?" asked Mr. Lyons.

"Well, anybody that ain't got sense enough to know what to do with fifty-year-old whiskey when they've once got it ain't no people for me to talk to," snorted the indignant old fellow, and he left Reggie flat.

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How's This for Color?

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Hands Across the Sea

(With Apologies to Mr. B. Baer)

Foreign studios bristling over with activity like last day at county fair.

Hollywood colony dashing across pond from free to free-er country. Passports issued to anybody but Volstead.

Actors, as well as cameras getting well oiled for long siege of heavy cinematographing.

Stars grabbing off colossal stipend in American eagles and running race with German government to corner all Marks before tide runs out.

Cameramen grinding to music of American dough and spending to tune of German Mark, putting hefty balance in old sock.

American directors in Europe going coo-coo on mob stuff. Fewer stories and more mobs as latest prescription to relieve cramp in box office.

New York now retained as receiving station for importation of European super-productions. Supers draw small jack in old country.

Grand vacation now in order in American studios out of courtesy to invading celluloid dramas.

"The World Do Movie"

And What Would the Movies be Without These Things

That overworked sub-title—"and then"—

The alligator-jawed boarding house keeper who makes life a burden for the poor heroine.

The thrill when the police or the cowboys or the soldiers or the posse or the hero start to release the heroine from her tormentors.

The cigarette that enables the actor to stall till his brain begins to work.

The agitato played by the orchestra, organ or piano when the forces of evil are about to put over a coup.

The broken, cracked or otherwise defaced announcement slide that all picture theatres use.

The seat hogs that refuse to arise and give you decent space to pass to or from your seat.

The usher who seats you where you don't want to sit.

The latest spasm in song that is played by "Mr. Bill Smith at our mighty voiced organ."

The incoming or outgoing folk who throw the screen into total eclipse just as the smartest sub-title or the climax is being flashed. (It is the very quintessence of picture play etiquette to delay exit until a time when an unimportant sequence is on the screen.)

The chewing gum parked under the seat that you take away along with your hat.

The fat neighbor who spills over into your seat.

The person who coughs against the back of your neck.

The fan who doesn't like the picture and who crabs against it audibly from "Herman Concrete presents" to "The End."

The glycerine tears of the lacklachrymose heroine.

Those nervous and inconsiderate folk who cut and run just in time to spoil the finale for everybody else.

To all members of the American Society of Cinematographers and to our many friends in the Motion Picture industry we wish a very merry Christmas and a happy and prosperous New Year.

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Peace on Earth; Good Will to Men

It has now been 1921 years since the first Christmas when the Prince of Peace, God's Gift to the world, came to teach men the power of spirit, the glory of self-sacrifice and the beauty of brotherhood.

Since that time nations and powers have arisen, flourished and fallen; the uttermost parts of earth have been made known to man and the ideas of mind have been multiplied in his inventions.

But by far the principal business of man has been the making of war and among the nations peace has been little more than a dream. Peace has not been an ideal, for men and nations try to *realize* ideals and the word peace has been for the most part employed to express a state of quiescence following a war—in effect a *conquered* peace with hatred ruling both victor and vanquished.

The gospel of the Prince of Peace, in the meantime, was preached both by conqueror and conquered and, under His banners, many nations marched to war, every man calling upon his God in the name of Christ to help him kill his enemy.

Christmas followed Christmas and men gave gifts to loved ones as a symbol of God's Gift to the world 1921 years ago. On these Christmas days it may be that the Spirit of Peace did flame for an hour in the hearts of men, and it is certain that women, seeing their loved ones sacrificed upon the war-altar of nations, did earnestly pray for peace, but in the light of history it is plain that nations did not really want peace.

It was only after the world had been torn in pieces by hatred that the nations, hurt to the death, really desired peace and, while still preparing for war, began to hope that the Prince of Peace might at last establish His kingdom on earth.

Washington, Lincoln, Grant, McKinley and Wilson all really wanted peace. They made war because it was forced upon them, but war was not the most glorious of their deeds. Grant was greatest when he said: "Let us have peace."

Let us have peace. The conference of the nations at Washington is earnestly trying to find a way to peace and the nation that stands in the way now will surely reap the wrath of God in a whirlwind of fire, for nothing was ever yet won nor settled by hatred.

Let us have peace. On this Christmas day, of 1921, let us, all of us, in this great family of God invite the Prince of Peace to enter our hearts and abide there and let us realize that in all time and in all worlds and in all nations there is one God, one Law, one Life, one People. By these tokens does THE AMERICAN CINEMATOGRAPHER and the American Society of Cinematographers wish to all men the happiest Christmas they have ever known. Let us have peace.

The Spirit of Cheerfulness

Sculptress Ella Buchanan's Conception of Theda Bara's Rummydum

Is a Sunbeam Imprisoned in Clay

RUMMY DUM, the God of Successful Days, has been materialized by the well known sculptress Ella Buchanan, of Los Angeles, and the secret of Theda Bara's success is out.

Miss Bara says that since early childhood she has been haunted by the spirit of one RUMMY DUM, who is a beneficent little imp and who presides over successful days. According to Miss Bara, when RUMMY DUM is on the job the day is unfailingly a success in every way, and she calls her successful days RUMMY DUM days.

To insure the presence of RUMMY DUM one must be cheerful—that is the great secret—then he bosses the job and every day is a success. Before she was six years old and ever since Theda Bara has been able to forecast her days by the presence or absence of RUMMY DUM at the time of awakening in the morning. If she is cheerful when her eyes open on the new day the great god RUMMY DUM abides with her and all is well, but if not he flies far away and the day is bad or indifferent. When in her baby days Miss Bara would feel the beneficial presence of RUMMY DUM she would run to her mother with:

"Goody, mother dear, I'm going to have a RUMMY DUM day," but she never could tell where she got the name RUMMY DUM.

Theda Bara never dreamed of coming face to face with RUMMY DUM, and Miss Buchanan's embodiment of the spirit of RUMMY DUM in clay was the surprise of her life. Imagine having an idea present with you almost constantly for two decades and then to be confronted with it suddenly, visualized in an object of art. It is like meeting one's fairy god-mother or guardian angel or like a dear friend returning from the dead.

Two years ago Miss Buchanan heard from a mutual friend Miss Bara's story of the mysterious god of successful days, and ever since she has dreamed of imprisoning him in clay, but he successfully eluded her genius until recently when one morning he jumped right out of the mass of wet clay she was playing with, and now he belongs, not alone to Miss Bara, but to all the world, and henceforth everyone may have RUMMY DUM days. Miss Buchanan's RUMMY DUM is indescribable. He may be said to be a shriek of joy in clay and seems destined to conquer the world.

Notable Work in Color

Dr. E. R. Walters, of the Kosmos Film Laboratories, 4811 Fountain Avenue, Hollywood, has been specializing in color work for several years and to date has been able to produce fifteen tints, ten tones, six double tones and two triple tones, a record unsurpassed in color development. Some of Dr. Walter's subjects, photographed and developed by himself, show the possibilities of color placing in the laboratory such as could not have been imagined even so recently as two years ago. Of course, the proof of both photography and color placing is to be found in the screen effect through competent projection and it is in this crucial test that Dr. Walters has scored heavily. To put on the screen, for instance, a scene three dimensional in photographic effect and showing three distinct color tones each melting into the other with a mark of delineation no less soft than may be noted in rainbow is a distinct triumph in laboratory practice.

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Editor The American Cinematographer—

Herewith find \$3.10 to pay for one year's subscription to The American Cinematographer. The extra ten cents is to pay for postage and packing on a replica of Rummydum, the God of Successful Days, which you promise to send at once to

Name.....

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How Much Does the Camera Get?

*Most of the Women Stars Lose Greatly in
Process of Filming*

If the camera could pick up all there is of the external personality of some of the female stars the fans would find much more to admire and adore than they find in the black and white shadows that pass before them on the screen. Most of the stars can act and most of them have beautiful lines of face and form, but the great beauty of many of them is color, and this they lose on the screen.

Color of eyes and hair and tint of complexion has much to do with beauty in the abstract, and when taken away not much is left in some cases. It takes a sure enough beauty to impress herself upon the camera when color is thrown away. The dark-haired ones have a bit the best of it, and if it were not for the magic of back lighting some of the blondes would be handicapped indeed.

Grace Darmond loses about 40 per cent.

Enid Bennett has a most delicate coloring in pastel shades which, if the camera could pick up, would add almost one-half to her sum total of beauty and charm. Enid loses 5 per cent at least.

Even Mary Pickford, with her million dollars' worth of personality, suffers to an appreciable degree, for the camera gets little of her golden halo and slights her wonderful eyes.

Pola Negri gets over beautifully with her dark hair and eyes, but at that the camera doesn't pick up more than 75 per cent of her.

Ruth Roland, with the most gorgeous blue eyes in the world, loses 50 per cent of the value of their potency to charm because the jealous camera refuses to tell the truth about them.

Anita Stewart, pretty as she appears on the silver screen, is only 60 per cent there. Her color scheme of dark eyes and rose color is dazzling in the flesh.

May McAvoy, one of the prettiest things in the world, gets over more than most of the brunettes, but if the camera could register her charming color scheme she would appear positively ravishing. The camera gets about 80 per cent of her.

Norma Talmadge probably loses more than any of them, but she has enough left to keep in the front rank of stardom.

Jackie Saunders, Mac Murray, Bessie Barriscale, all gorgeous golden blondes, lose in effect of eyes, complexion and hair. If they registered 100 per cent they would all be world beaters for beauty.

Not Going to the Devil

Philip E. Rosen, A. S. C., the man who filmed "The Miracle Man," now director of Wallace Reid at Lasky's, cannot see the movies going to the devil, as some producers seem to think they are. Between scenes the other day Mr. Rosen said:

"In the near future natural color and three dimensional photography will be in general use.

"A new type of motion picture theatre will be popular, showing for ten cents a program of short subjects, including local and general news, educational, travel, cartoon, novelty, art and comedy reels. These theatres will be animated newspapers, showing daily happenings almost as quickly as they occur."

Mr. Rosen sees no reason why motion pictures should not be even transmitted by wireless. Photographs are now sent by wire. Why limit the ideas of mind? This would make possible the showing of a Presidential inauguration in Los Angeles a few hours after it took place in Washington.

Motion pictures will be as common in the home as pianos and victrolas, and far far cheaper to install.

Visual education will be so general and so perfectly organized that education will be cheaper, better and of wider scope. School and college terms will be shortened and young people will get into the channels of production at an earlier age, tending to abolish poverty.

International commercial transactions will be made through the pictures, and their use in eleemosynary and welfare institutions will have vastly lessened crime, insanity, disease, immorality and poverty. Ninety per cent of the churches will be using the films for sermons, entertainments, Sunday school lessons, missionary work and propaganda.

The photoplay feature will have evolved into a wonderful creation as superior dramatically, spectacularly and artistically to the present day "feature" as is Shakespeare compared to a farce.

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Interesting Statistics for 1921

The year 1921 just closing has been a busy one in the motion picture industry, and the statistics appertaining to it are unusually interesting. Here are some just compiled by *The American Cinematographer*:

If all the money taken in at the box offices of the picture theatres in 1921 were changed into gold and made into one big brick it wouldn't do any good.

If changed into one dollar bills and pasted into a long string end to end they would reach part way to the moon, but we don't know how far.

If changed into pennies and stacked one upon another in a single column said column would fall over before half of 'em were stacked.

If all the film used in 1921 were cemented together into a single strip it would make a swinging bridge to some planet, but we don't know which one.

If all the money made by the movies in 1921 were invested in prunes and made into pies there would be enough pies to feed quite a number of starving Russians, but we don't know how many.

If all the raw stock film used in 1921 were made into one big picture it would require a long time to run it through a projecting machine, but we don't know how long. Also, nobody would want to see it.

If all the publicity written about the movies in 1921 were put into one big waste basket three miles in diameter and ninety miles high there would still be enough left to fill 3,856 baskets just like it.

If all the people who paid admissions or bummed their way into the motion picture theatres in 1921 would attempt to march in single file across the Pacific Ocean they would all be drowned.

If all the knocks directed at the movies in 1921 were concentrated into one huge knock it would drive a nail 9,000 miles long and 1,837 miles in diameter clear through the earth.

If all the hot air released around the studios in 1921 could be caught in one immense gas container it would heat and light the entire earth for 3,729 years.

And finally if all the stars of 1921 were cast in one big picture nobody would have money enough to make the picture.

And lastly if all the motion picture theatres in the U. S. were piled on top of each other it wouldn't do any good.

To conclude: If all the salaries paid motion picture workers in 1921 had been economically handled, conserved and frugally administered the year 1922 would look a lot brighter to a lot of folk we know.

Why Is a Subtitle?

Why is a subtitle?

President Fred W. Jackman, of the American Society of Cinematographers, says it is a part of the primordial curse, but that since it is here, it behooves us to make the best of it.

Do you know that in the average five-reel picture you see about four reels of picture and one of subtitles?

Mr. Jackman takes issue with those writers who favor many subtitles and condemns the idea as being subversive of the true art of motion picture expression. Says Mr. Jackman:

"The motion picture is a story told in visualized action by players working to a definite purpose. It is a drama in living pictures. The subtitle as originally used had for its purpose the explanation of things that could not be told by the action or to express the passage of time. A clever subtitle may get a laugh, but it is the action of the play that people pay to see.

"The argument that mental action cannot adequately be expressed by mimetic art without the use of a spoken subtitle is a fallacy. More real dramatic action may be put over in a close-up showing repression than in all the shouted subtitles that ever were written. Many an actor spoils the effect of his work by letting his body get in the way of his mind, but properly interpreted mental action will not need a subtitle to explain it. A subtitle should be used wherever necessary, but that is the end of its usefulness, otherwise the photoplay of the future will evolve into a thing which will be more like a film of illustrated subtitles than a motion picture with subtitles as merely incidental to the pictorial text.

"Physical action is but a good, bad or indifferent reflection of mental action and, if good, few words of explanation are needed—if bad, subtitles, no matter how clever, will not save the picture. A lesser element is that pictures are more easily understood by the common mind than written text, and the subtitle must not go over the heads of the proletariat.

"Again, multiplicity of subtitles make impatient the man who goes to see pictures and the straining after effects in subtitling is as distressing as meaningless scenes in the picture.

"The ideal picture is one with the dramatic action interpreted as nearly perfectly as skilled playing and direction can do it with the fewest possible subtitles, but those, also lucid, pat and clever."

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Jimmy the Assistant

PLAYING THE GAME

In my offishal position of Assistant Cameraman I have been gave advice on all matters from the proper way to hold a slate to the location of my most probable eternal dwelling, and most all this valyooable advice has came from cameramen. Sometimes a director or so has pointed out the locations of several differnt lakes, all admirably sooted for jumping purposes, but on the whole, I have been bawled out almost exclsuively by camera-men. I've been kinda leery about returning any such favors, because jobs is awful scarce, but heres where I'de like to ask you cameramen a few pointed questions.

Are you playing the game? Are you being a sport or a crab? Are you buckling down to the new conditions like a fighter or are you whining about hard times?

Lets just give the situation the once over. Salaries has taken a general drop. There aint very many companies working. For-rin pictures is raising hell with our standards of perduction costs, and snowing a few companies under. Studios is paring expenses, and you aint allowed to spend money like you used to. And worst of all, theres a lot of you out of jobs, with nothing very exciting in the way of prospects. That about the gist of all the various crabs I've heard from cameramen all during the past year.

The trouble with most of you fellows is that you use the rong standards of comparison. You seem to have forgot that we had a war a short time ago, and that prices was inflated, including cameramens salaries. I dont expect theres more than 1 out of 743,739 of you that figures it was conditions and not grate merit that boosted your weekly insult a hundred or so higher.

The actyooal facts is these; your dough got boosted right along with the price of eggs. Well, eggs aint a dollar a dozen no more. Get me?

Dooring the war, when all our brave prizefighters and baseball heros, and famous idols of do and dare braved untold dangers from falling hammers, etc., in the shipyards, there was a lot of you that went on airplane sight-seeing trips over the German lines. Your place was took by men less capable than you, but whove since learned. Consekwently, there is now more cameramen than jobs. It's down to a competitive basis, where the best man (for the money!) wins.

That explains part of the overplus but not all. Dooring that same war there was a lot of people which hadn't never had a decent job in their lives, found themselves getting more dough in a week than they used to get in a month, so they made the sky the limit on their spending money. Shows, as well as silk shirts, was much in demand, and the exhibitors begun to yell for films. The people was willing to look at anything, so long as it was expensive, and so we had a time when anything that had sprocket holes in it, and could be perfected, sold, and at a good price. That boom started all the studios working overtime to turn it out, and new companies sprung up everywhere. Cameramen was scarce, and, too to the workings of the old familiar supply and demand idea, their salaries got tilted, and a lot of seconds had a chance to grab off a good first camera job. Most of them had plenty of chances to improve, and now that the balloon has busted, and the business is settling down again, here they are, perfectly good capable cameramen, and not enough jobs to go around.

Now heres the way to look at the whole proposition. Figure how you stood before the war, and make all your comparisons by that standard, and then you will know just about where you really are at. A lot of you will see a big improvement. Yes, I know you have improved in knowledge, but so has the whole industry, for that matter; if you hadnt improved you would have been in the discard long ago. Looking at it from that angle, you dont feel half so sorry for yourselves, do you? It's a matter of fact that the cameramans salary, which was about \$30.00 a week in 1913, had made a steady increase up to the time of the war. What happened then wasnt a normal thing at all, and hadnt ought to be figured as anything but a freak.

You fellows is a lot better off than you ever was. All thats the matter with you is that you aint the pampered pets of Dame Fortune any more, and this idea of having to dig in with all four feet to get anywhere dont seem so very good. It's thc cold grey

dawn of the morning after. not a permanent residents with Dame Fortune's ugly daughter, Miss Fortune, that youre up against.

Come on! Snap out of it! Play the game like a sport, not a spoiled child! Youre not picked on, you only think so, and nursing a grudge about it aint getting you nowhere. Jump into the work like you would pitch ball in a ninth inning pinch, and show 'em youre not yellow. Youre up against competition now, and you gotta fight to hold you're job. Therese a lotta good men outa work, and its up to you to keep awake if you dont want to trade places with them. That's the proposition youre up against, and if you dont like it you'de better get out.

Mr. Barber Goes Into Figures

According to John E. Barber, assistant to the president of the First National Bank, of Los Angeles, 30 per cent of the ultimate gross returns of a given film are collected in the first two months, 25 per cent more in the following three months and 90 per cent in the first year. The earning power is completed in the first four months of the second year, this calculation disregarding foreign rights sales.

Here is Mr. Barber's estimate of the distribution of costs of a big feature:

<i>Salaries, Wages, Etc.</i>				P.C.
Directors and staff	\$21,462			15.33
Acting personnel (including extras)	26,224			18.73
Administrative (office and executives)	11,069			7.90
Mechanics, electricians, carpenters, laborers, etc.	26,656			19.04
Total	\$85,411			61.00
<i>Other Expenses</i>				P.C.
Scenario (including cost of story and continuity)	\$2,795			1.99
Materials used in scenery and sets	5,648			4.04
Properties (including rentals)	14,969			10.70
Wardrobe (including rentals)	2,123			1.52
Publicity	2,676			1.90
Raw films	5,583			3.99
Insurance and taxes	3,243			2.32
Depreciation	5,487			3.92
Interest on advances from banks	3,338			2.38
General expense and miscellaneous overhead ..	8,727			6.24
Total	\$140,000			100.00

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Below are some of the productions on which we handled the negatives:

DOUGLAS FAIRBANKS	ANITA STEWART
"The Three Musketeers"	"The Woman He Married"
"The Mark of Zorro"	WARD LASCELLE
"The Nut"	"Rip Van Winkle"
ROBERT BRUNTON	
"Without Benefit of Clergy"	

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In Cameraformia

Allan Siegler, A. S. C., is photographing Maxwell Karger's Metro production, "Hate," starring Alice Lake.

John F. Seitz, A. S. C., is again with Director Rex Ingram. The title of the new production is "The Prisoner of Zenda" with an all-star cast.

Tony Gaudio's brother, one of the famous photographic experts of Italy, has recently been decorated by the Italian government for distinguished service in his profession.

William Daddy Paley, Thomas A. Edison and D. W. Griffith have been elected honorary members of the American Society of Cinematographers by unanimous vote of the membership.

If you want all your days to be Rummydum days, you must have the Great God Rummydum in your home. He is the God of Successful Days and the only way to get him is to subscribe for THE AMERICAN CINEMATOGRAPHER.

J. A. Dubray, A. S. C., is at the Robertson-Cole Studio photographing Sessue Hayakawa in "The Vermillion Pencil," a Chinese subject. A volcanic eruption and an earthquake are some of Mr. Dubray's problems in this production.

Tony Gaudio, A. S. C., is the proud possessor of a Mitchell camera, he being the latest of the A. S. C.'s to be won over to that wonderful creation. Mr. Gaudio says the Mitchell does everything a camera ought to do and then a lot more.

The American Society of Cinematographers will be three years old December 21, 1921. Starting with a membership of fifteen it has grown to ninety in three years, and all members have been added by invitation. The A. S. C. is the largest and strongest association of motion photographers in the world.

H. C. Witwer, the eminent author, has agreed to write a story around the whole affair, and the lucky girl will play a leading role in the photoplay when it is produced. The Legion will receive all profits from the magazine and screen rights to the Witwer story, and various studios have assured the committee of their support in this great undertaking.

Fred Le Roy Granville, A. S. C., has sent the American Society of Cinematographers two beautiful sets of antlers from England. Mr. Granville did not say whether he secured the trophies in the Black Forest, in Spain, Norway, Scotland or on some famous game preserve in England, but he has the hearty thanks of the A. S. C. nevertheless. Mr. Granville is now in London.

The third annual ball of the A. S. C., to be held in the grand ball room of the Ambassador Hotel on the night of February 4, 1922, will be the most brilliant social event in the annals of the West Coast motion picture world. The ball committee, to co-operate with Mr. Arthur Edison, who will have charge, is composed of the following named members of the A. S. C.: George Benoit, Rudolph J. Bergquist, H. Lyman Broening, Karl Brown, Bert Cann, Fred W. Jackman, Robert Kurrle, W. M. Gann, Robert S. Newhard, Paul P. Perry, Ernest S. Palmer, Sol Polito, Philip E. Rosen, W. S. Smith, Charles Stumar, Gilbert Warrenton, Philip H. Whitman, L. Guy Wilky, Alvin Wyckoff.

The American Legion, in connection with its pre-Christmas festival in honor of the Fleet, is staging a cinema contest to develop at least one of the screen stars of tomorrow.

Reigning stars of today are aiding in the big affair to the extent of nominating one candidate. The list of eligibles submitted will be balloted on by the public at large and the victorious girl will play her first public role as Santa Claus at the Christmas eve performance of "Pinafore," which the Legion is staging with an all-star musical cast at the Philharmonic Auditorium during the week preceding Christmas. As "Saint Nick" she will give away a \$2,000.00 automobile and other presents to those in the audience who cast votes in the contest.



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The Return of Maud

A Hallucination in Four Episodes and One Epilogue

EPISODE 1

Maud Muller tiring of the farm
Decided it would do no harm

If she should give her hub the slip,
And take a quiet little trip.

She left the kids with hub at home
And hit the pike for Ocean Foam.

And soon the darling little peach
Was breaking hearts upon the beach.

EPISODE 2

One day while idly eating fudge
Who should appear except the Judge!

His heart gave one tremendous thump
And then it took a running jump.

And with its mighty pit-a-pats
It nearly busted out his slats.

Was Maud well pleased to see the Judge?
Well I should say; she fed him fudge,

She jollied him to beat the band,
Kissed his bald spot and squeezed his hand.

EPISODE 3

They hied them to a swell cafe
Where they could spend a happy day.

And there beside the foaming brine
They quaffed the nectar of the vine.

This time the Judge supplied the draught
And Maudie drank—and talked and laughed.

EPISODE 4

The shades of night were falling fast
Ere they had finished their repast,

And at the ending of the bout
The gentle Judge was down and out,

And later when the Judge came to
Sweet Maud had skipped the tra-la-loo.

His roll was missing, diamonds gone
The Judge, himself, was held in pawn.

EPILOGUE

And now he sings this sad refrain:
"Never again! Never again."

Where to Find the Members of the American Society of Cinematographers

Phone Holly 4404

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Broening, H. Lyman—
Brodin, Norbert F.—With Goldwyn Studio.
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Dean, Faxon M.—With Realart Studio.
Depew, Ernest S.—With Al St. John, Fox Studio.
Doran, Robert S.—With Charles Parrott, Roach Studio.
Dubray, Joseph A.—With Louis Gasnier, Robertson-Cole Studio.
Edeson, Arthur—With Clara Kimball Young, Garson Studio.
Evans, Perry—With Mack Sennett Productions, Sennett Studio.
Fildew, William—With Universal Studio.
Fisher, Ross G.—With Emory Johnson, Brunton Studio.
Foster, Wm. C.—
Fowler, Harry M.—
Gaudio, Tony G.—With Joseph Schenck Prods-Norma Talmadge, Brunton Studio.
Gerstad, Harry W.—With Ben Wilson, Berwillia Studio.
Good, Frank B.—With Monroe Salisbury, San Francisco.
Granville, Fied Leroy—England.
Gray, King D.—With Roy Clements, Berwillia Studio.
Griffin, Walter L.—
Guissart, Rene—In charge of Photography, Harley Knoles Prods., London.
Heimerl, Alois C.—
Hill, George W.—
Jackman, Fred W.—Supervising Cinematographer, Mack Sennett Studio.
Klaffki, Roy H.—Director of Photography, Metro Studio.
Kline, Ben H.—With Tom Mix, Fox Studio.
Koenckaup, Hans F.—With Larry Semon, Vitagraph Studio.
Kull, Edward—Directing at Universal Studio.
Kurrie, Robert B.—

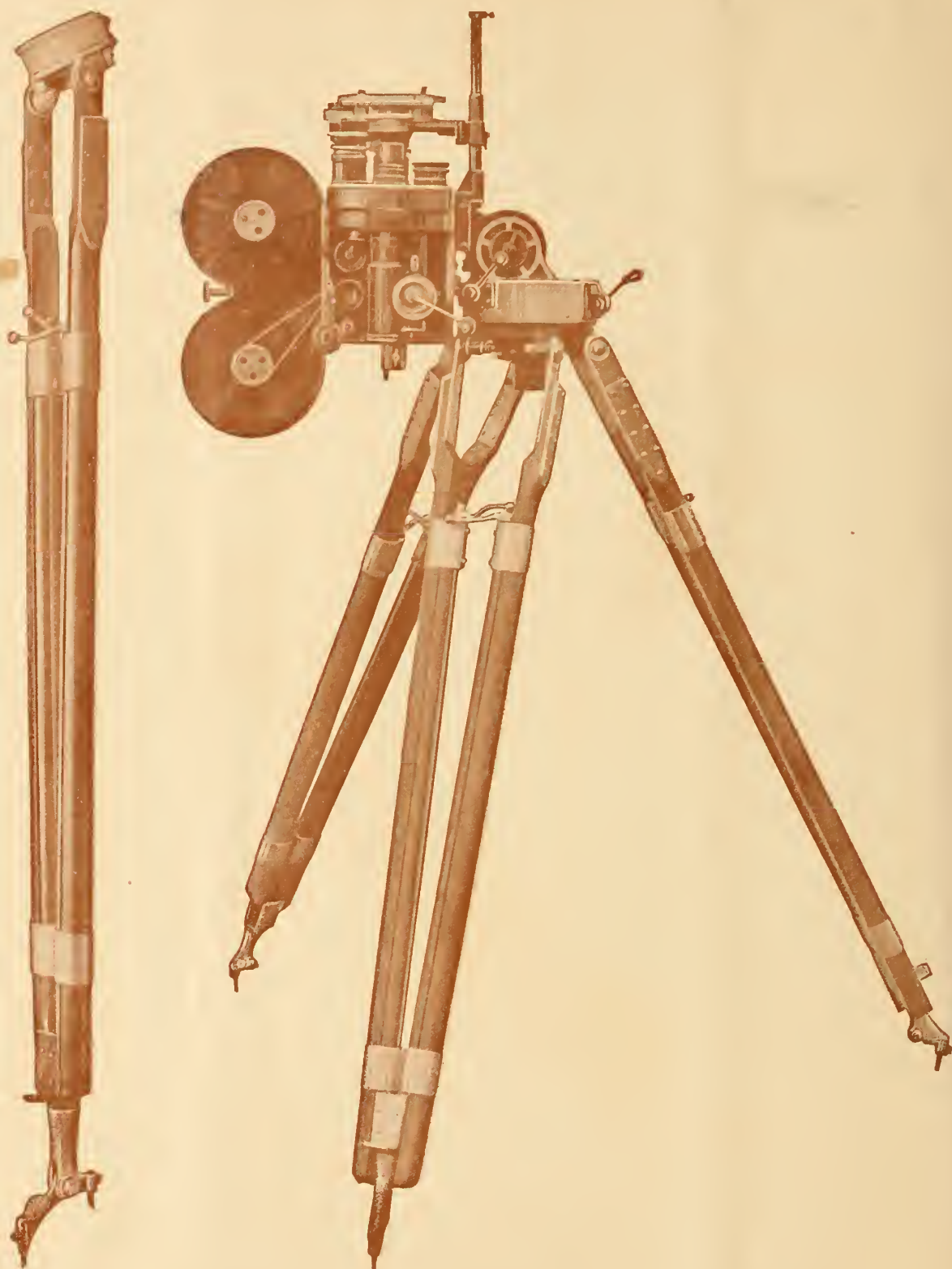
Landers, Sam—
Leezer, John—
Lockwood, J. R.—
Lundin, Walter—With Harold Lloyd, Roach Studio.
Lyons, Chester A.—International Studio, New York.
Lyons, Reginald E.—
Mackenzie, Jack—With Chester Bennett, Brunton Studio.
MacLean, Kenneth G.—With Chester Comedies, Chester Studio.
McClung, Hugh C.—
McGann, William M.—
Miller, Virgil E.—With Universal Studio.
Milner, Victor—With King Baggott, Universal Studio.
Morgan, Ira H.—With Robert Vignola, International Studio, N. Y.
Newhard, Robert S.—With E. Mason Hopper, Goldwyn Studio.
Norton, Stephen S.—With Mary Anderson, J. D. Hampton Studio.
Overbaugh, Roy F.—With Lasky in London.
Palmer, Ernest S.—With John Stahl, Mayer Studio.
Perry, Paul P.—With Penryn Stanlaws, Lasky Studio.
Peterson, Gus C.—With B. B. Hampton, Brunton Studio.
Le Picard, Marcel—New York.
Polito, Sol—
Reynolds, Ben F.—With Universal Studio.
Rizard, Georges—With Charles Ray, Ray Studio.
Rose, Jackson J.—With Edward Kull, Universal.
Rosen, Philip E.—Directing Wallace Reid, Lasky Studio.
Risher, Charles—With Italian Company, Rome, Italy.
Schoenbaum, Chas. E.—With Philip E. Rosen, Lasky Studio.
Scholtz, Abraham—In charge of Laboratory, Chester Bennett Prods.
Schneiderman, George—With Fox Studio.
Scott, Homer A.—With Mack Sennett Productions, Sennett Studio.
Seitz, John F.—With Rex Ingram, Metro Studio.
Siegler, Al—With Alice Lake, Metro Studio.
Smith, W. Steve, Jr.—With Bert Ensinger, Vitagraph Studio.
Stumar, Charles—With J. Parker Read, Thos. Ince Studio.
Thorpe, Harry—
Totheroh, Rollie H.—With Charlie Chaplin, Chaplin Studio.
Van Trees, James C.—With Wm. Desmond Taylor, Lasky Studio.
Walters, R. W.—
Warrenton, Gilbert—With Lasky Studio.
Whitman, Philip H.—With Universal Studio, Experimental Department.
Wilky, L. Guy—With William De Mille, Lasky Studio.
Wyckoff, Alvin—Director of Photography at Lasky Studio.

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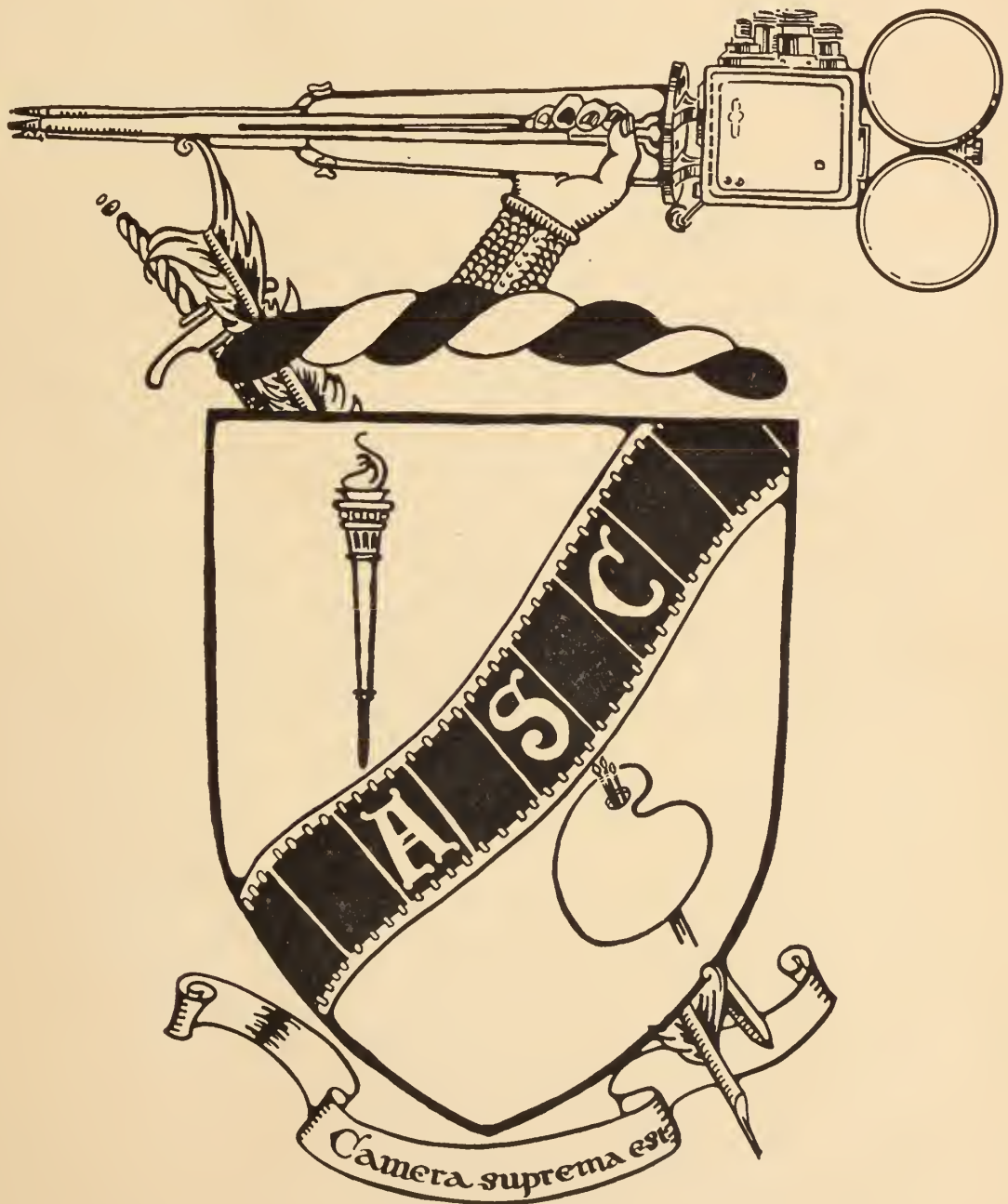
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The American CINEMATOGRAPHER

Vol. 2, No. 24

LOS ANGELES, CAL.. JANUARY 1, 1922

Fifteen Cents a Copy



"Loyalty Progress Art"

The God of Successful Days

You may have him in your own house
if you will read this and act promptly

Rummydum, the God of Successful Days, to the spirit of whom Theda Bara attributes her great success, and who was recently created in stone by the eminent American sculptress, Ella Buchanan, of Los Angeles, has at last been made available to the public through a special arrangement between THE AMERICAN CINEMATOGRAPHER and the artist.

You have read the remarkable story of Miss Bara's little God of Successful Days and how Miss Buchanan came to call him forth from out the Land of Things Unborn, and now here at last the Great God Rummydum is not only discovered to the readers of THE AMERICAN CINEMATOGRAPHER, but is made available to all who desire his presence in their homes, offices and workshops.

If you want all your days to be Rummydum Days; if you want the Spirit of Cheerfulness to abide with you forever and fill your days with successful achievement you will want Rummydum where you can always see him at your work or play and so long as he is with you uncheerfulness cannot come.

The God of Successful Days is not for sale. The unimaginably delightful little image of him may not be found in shop or bazaar, in mart or store, but only in the home of THE AMERICAN CINEMATOGRAPHER, and here is the way to get yours. You will want Rummydum because you can't help it. Everybody is going to want him when once he is seen and where millions admired Theda Bara, tens of millions will take Rummydum to their hearts.

He isn't a doll, he isn't an idol; he is just Rummydum, the God of Successful Days, the Spirit of Cheerfulness, a work of art, unique, joyous, enchanting, irresistible.

Rummydum will be sent to all new subscribers to THE AMERICAN CINEMATOGRAPHER received during the next sixty days. Present subscribers renewing subscriptions for one year during the sixty days also will be entitled to Rummydum.

Fill out the subscription blank on page 10; and you'll have to hurry.

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The American Cinematographer

The American Cinematographer

*The Voice of the Motion Picture Cameramen of America;
the men who make the pictures*

SILAS E. SNYDER, EDITOR

ASSOCIATE EDITORS—ALVIN WYCKOFF, H. LYMAN BROENING, KARL BROWN, PHILIP H. WHITMAN

An educational and instructive publication espousing progress and art in motion picture photography while fostering the industry

We cordially invite news articles along instructive and constructive lines of motion picture photography from our members and directors active in the motion picture industry. All articles for publication must be signed by name of writer.

Meetings of the American Society of Cinematographers are held every Monday evening in their rooms, suite 325 Markham Building. On the first and third Monday of each month the open meeting is held; and on the second and fourth the meeting of the Board of Governors.

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A Voice from Palestine

By CECIL DE FREITAS

Jimmy Writes About Efficiency

By HIMSELF

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In Nineteen Twenty-two—Dreams of the A. S. C.

New Idea in Visual Education

In Cameraforia

Back to Ten-Twent—Thirt

Photographed By

Week of December 27

ALHAMBRA—"The Queen of Sheba." Photographed by John Boyle.

APOLLO—Monday—"The Idle Class." Photographed by Rollie H. Totheroh, member of the A. S. C. "Jim the Penman." Photographed by T. L. Griffith and Harry Stradling.

Tuesday and Wednesday—"The Match Breaker." Photographed by John Arnold, member of the A. S. C.

Thursday—"The Invisible Power." Photographed by Norbert Brodin, member of the A. S. C.

Friday—"Such a Little Queen." Photographed by Ernest Haller.

Saturday—"The March Hare." Photographed by H. Kinley Martin.

CALIFORNIA—"Theodora."

CLUNE'S BROADWAY—"Rip Van Winkle." Photographed by David Abel, member of the A. S. C., and George Larson.

GARRICK—"Why Girls Leave Home." Photographed by Jack Brown.

GRAUMAN'S—"The Call of the North." Photographed by Faxon Dean, member of the A. S. C.

GRAUMAN'S RIALTO—"Get Rich Quick Wallingford." Photographed by Chester Lyons, member of the A. S. C.

OLLYWOOD—Monday—"From the Ground Up." Tuesday and Wednesday—"Playthings of Destiny." Photographed by Robert Kurrle, member of the A. S. C.

Thursday, Friday and Saturday—"The Idle Class." Photographed by Rollie Totheroh, member of the A. S. C.

"Bing, Bang, Boom." Photographed by Robert Newhard, member of the A. S. C.

KINEMA—"Two Minutes to Go." Photographed by Georges Rizard, member of A. S. C.

LOEW'S STATE—"Alias Ladyfinger." Photographed by Arthur Martinelli.

MILLER'S—"Perjury." Photographed by Edward Wynard.

MISSION—"Molly-O." Photographed by Fred Jackman, Homer Scott and R. W. Walters, members of the A. S. C.

PANTAGES—"The Single Track."

SUPERBA—"A Parisian Scandal." Photographed by Mr. Moore.

SYMPHONY—"The Sailor Made Man." Photographed by Walter Lundin, member of the A. S. C.

WILSHIRE—Monday—"Doubling for Romeo." Photographed by Marcel Le Picard, member of the A. S. C.

"Now or Never." Photographed by Walter Lundin, member of the A. S. C.

Tuesday and Wednesday—"The Idle Class." Photographed by Rollie Totheroh, member of the A. S. C.

"Making the Grade." Photographed by Robert Newhard, member of the A. S. C.

Thursday—"A Kiss in Time." Photographed by William Collins.

Friday—"From the Ground Up."

Saturday—"The Case of Becky." Photographed by George Folsey.

"The Bell Hop." Photographed by H. F. Koenkamp, member of the A. S. C.

In Camerafornia

Georges Benoit, A. S. C., filmer of "The Rubaiyat," is now at work on "The Masquerader," at Brunton Studio, a Richard Walton Tully production under direction of James Young. Mr. Benoit's masterpiece, "The Rubaiyat," may not be seen on the screen for some time, as the picture has not been cut owing to differences in the company. In "The Rubaiyat" Mr. Benoit made forty-nine different exposures in one scene, producing a wonderful effect.

Members of the American Society of Cinematographers are always glad to answer questions appertaining to motion picture photography. If, therefore, you desire to be enlightened on any point don't hesitate to send your inquiry to THE AMERICAN CINEMATOGRAPHER and the answer will be forthcoming in a subsequent issue.

If clairvoyance is not to be disregarded as a method of research THE AMERICAN CINEMATOGRAPHER has traced the beginnings of photography as far back as 75,000 years ago when the continent of Atlantis was at the height of its glory. Theosophical records carry back much further, but the only reference to photography THE AMERICAN CINEMATOGRAPHER can find anywhere is in the clairvoyant record quoted in the issue of December 1. Theosophical historical records mention 75,000 B. C. as about the time of the first Atlantean cataclysm and 9,000 B. C. as the final breaking up of Poseidonis.

Philip E. Rosen, life member of the A. S. C., was recently initiated as a member of the Motion Picture Director's Association.

"The Log of a Great Picture" will be continued in the January 15 issue of THE AMERICAN CINEMATOGRAPHER and concluded in the issue of February 1. Sorry for the delay, but it couldn't be helped.

The Finishing Touch

The success of a cameraman depends largely upon the treatment his negatives receive in the dark room and co-operation is highly essential to insure the best photographic values. Regardless of how beautiful the cameraman's lightings may be or what tonal qualities the sets may possess, the negative is not completed until it is put through the laboratory process. Then there are many times when the cameraman bumps up against some unavoidable and adverse conditions of lighting and again the laboratory, if properly advised, is in a position to be of valuable assistance.

If the cameraman can work out a system of thorough co-operation with his laboratory man, whereby he is enabled to keep in personal touch with the man who actually does the developing, a much more harmonious result is obtained. To this extent Messrs. Crouse and Davidge have been particularly successful in aiding the cameraman to secure a high degree of perfection. The well-equipped and conveniently located laboratory, at 1511 Caluenga avenue, is especially fitted to handle negative developing and sample print work.

Mr. Roy Davidge, who develops every foot of negative film taken into the plant, is well known to the trade, by reason of his many years at this line of work. After careful study, Mr. Davidge has reduced granulation to a minimum and produces a consistent negative with due attention to color value graduations, and of a quality most generally suited to the needs of the releasing laboratory. Crouse and Davidge have handled many notable works of A. S. C. cameramen during the past three years, among them: Rene Guissart, Gus Peterson, S. S. Norton, H. L. Broening, Georges Benoit, Chester Lyons, George Rizard and others.

The following productions have passed through the Crouse and Davidge developers: "The Lying Truth," a Marion Fairfax Picture; "A Mysterious Rider," "The Gray Dawn," "Wildfire" and about six others from the B. B. Hampton studio; ten of Charles Ray's pictures, Allen Holubar's "Man, Woman, Marriage"; Allan Dwan's "A Perfect Crime," "A Broken Doll"; Pauline Fredericks in "The Mistress of Shenstone"; "Judith of Blue Ridge Range," "The Lure of Jade," "The Sting of the Lash"; Ferdinand Earle's "The Rubaiyat of Omar Khayyam"; R. A. Walsh's "Kindred of the Dust"; Mme. Nazimova's "The Doll's House" and many other contributions to the cinematographic art. Eastman stock is used exclusively.

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Stereoscopy and Its Application to Cinematography

Outline of an address delivered to the American Society of Cinematographers, December 19, 1921, by W. Osborne Runcie.

In order to prepare us for a consideration of the subject to be discussed this evening, you will permit me to read the introduction from Sir David Brewster's classical work "On the Stereoscope," published in London in the year 1856:

"The *Stereoscope*, derived from two Greek words—*stereo*, *solid*, and *scopeco*, to *see*, is an optical instrument, of modern invention, for representing, in apparent relief and solidity, all natural objects and all groups or combinations of objects, by uniting into one image two plane representations of these objects or groups as seen by each eye separately. In its most general form the stereoscope is a binocular instrument, that is, is applied to both eyes; but in two of its forms it is monocular, or applied only to one eye, though the use of the other eye, without any instrumental aid, is necessary in the combination of the two plane pictures or of one plane picture and its reflected image. The Stereoscope, therefore, cannot, like the telescope and microscope, be used by persons who have lost the use of one eye, and its remarkable effects cannot be properly appreciated by those whose eyes are not equally good.

"When the artist represents living objects, or groups of them, and delineates buildings or landscapes, or when he copies from statues or models, he produces apparent solidity, and differences of distance from the eye, by light and shade, by the diminished size of known objects as regulated by the principles of geometrical perspective, and by those variations in distinctness and color which constitute what has been called aerial perspective. But when all these appliances have been used in the most skillful manner, and art has exhausted its powers, we seldom, if ever, mistake the plane picture for the solid which it represents. The two eyes scan its surface, and by their distance-giving power indicate to the observer that every point of the picture is nearly at the same distance from his eye. But if the observer closes one eye, and thus deprives himself of the power of determining differences of distance by the convergency of the optical axes, the relief of the picture is increased. When the pictures are truthful photographs, in which the variations of light and shade are perfectly represented, a very considerable degree of relief and solidity is thus obtained; and when we have practiced for a while this species of monocular vision, the drawing, whether it be of a statue, a living figure, or a building, will appear to rise in its different parts from the canvas, though only to a limited extent.

"In these observations we refer chiefly to ordinary drawings held in the hand, or to portraits and landscapes hung in rooms and galleries, where the proximity of the observer, and lights from various directions, reveal the surface of the paper or the canvas; for in panoramic and dioramic representations, where the light, concealed from the observer, is introduced in an oblique direction, and where the distance of the picture is such that the convergency of the optic axes loses much of its distance-giving power, the illusion is very perfect, especially when aided by correct geometrical and aerial perspective. But when the panorama is illuminated by lights from various directions, and the slightest motion imparted to the canvas, its surface becomes distinctly visible, and the illusion instantly disappears.

"The effects of stereoscopic representation are of a very different kind, and are produced by a very different cause. The singular relief which it imparts is independent of light and shade, and of geometrical as well as of aerial perspective. These important accessories, so necessary in the visual perception of the drawings *in plano*, avail nothing in the evolution of their *relievo*, or third dimension. They add, doubtless, to the beauty of the binocular pictures; but the stereoscopic creation is due solely to the superposition of the two plane pictures by the optical apparatus employed, and to the distinct and instantaneous perception of distance by the convergency of the optic axes upon the similar points of the two pictures which the stereoscope has united.

"If we close one eye while looking at photographic pictures in the stereoscope, the perception of relief is still considerable, and approximates to the binocular representation; but when the pictures are mere diagrams consisting of white lines upon a black ground, or black lines upon a white ground, the relief is instantly lost by the shutting of the eye, and it is only with such binocular pictures that we see the true power of the stereoscope.

"As an amusing and useful instrument the stereoscope derives much of its value from photography. The most skillful artist would have been incapable of delineating two equal representations of a figure or a landscape as seen by two eyes, or as viewed from two different points of sight; but the binocular camera, when rightly constructed, enables us to produce and to multiply photographically the pictures which we require, with all the perfection of that interesting art. With this instrument, indeed, even before the invention of the Daguerreotype and the Talbotype, we might have exhibited temporarily upon ground glass, or suspended in the air, the most perfect stereoscopic creations, by placing the Stereoscope behind the two dissimilar pictures formed by the camera."

Brewster had a wonderful conception of the theory and optics involved, even though the stereoscope had been a recent invention at that time. He formulated the two most important laws of monocular and binocular vision, viz., the Law of Visible Direction, and the Law of Corresponding Points. He was also the inventor of many forms of stereoscopes, the most popular being the Lenticular stereoscope. To Professor Wheatstone belongs the credit for the invention of the reflecting stereoscope, which he introduced in 1838.

The fundamental law of binocular or stereoscopic vision is as follows:

"The right eye must be permitted to see only the right eye image, and the left eye, only the left eye image."

The combination thus secured presents to the observer a virtual image in beautiful relief, exactly corresponding to the original scene.

If a stereoscope provided with lenses of identical focus to those used when the scene was photographed be employed to view the two plane representations, the combined virtual image will also appear identical in size with the original subject.

It must not be lost sight of, that the stereoscope does not in itself produce relief. This instrument is primarily designed to approximately super-impose the right and left eye plane images, which would otherwise be difficult for the unaided eyes to accomplish. The Law of Corresponding Points accounts for the perception of relief through the changes of axial accommodation which continuously takes place as the eyes rove over the prints and combine similar points of the image. Their position and separation on the prints determine their projected union and position in space.

Stereoscopy is based on parallax. Triangulation is an inherent result of binocular vision. The separation or distance between the pupils of our eyes averages two and one-half inches. It is this separation that permits us to appreciate distance. Each eye perceives a slightly different aspect of the view under observation. The right eye sees a little more of the right hand side, and the left eye a little more of the left hand side of the subject. We, as it were, feel around the scene with our eyes and the combination is a binocular impression.

Three methods are available for Lantern Projection, viz.: The Complimentary Color, the Eclipse and the Polarized Light systems.

1. Complimentary Color System—A novel principle was suggested by Louis Ducos de Hauron of France in the fifties. Du Hauron made engravings from a pair of stereoscopic negatives and printed one element in blue ink and the other in red ink in superposition with the former. As it is impossible to absolutely register a stereoscopic pair of images, the resultant image is merely a jumble. If, however, the observer provides himself with a pair of spectacles having red and blue glasses, a proper selection takes place and the result will be a black and white virtual image standing out in perfect stereoscopic relief. The principle involved is, that the red glass obliterates the red image, but allows

(Continued on Page 13)

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TITLES
Art
Backgrounds

A Voice From Palestine

Alvin Wyckoff, A. S. C., has received the following letter from Cecil de Freitas of the Lasky laboratory, who has been in the near East for several months:

Just a few words about my trip to the Holy Land, and some of the photographic conditions that I found there, for I think they will be interesting to a brother cinematographer.

Leaving New York on the Steamship Asia, seventh of September, nineteen twenty-one, we sailed to the Azore Island St. Michel. Staying there a few hours we continued on our way to Lisbonne, where we spent a day and night, leaving early the next day for Jaffa, which is by no means a short run, but at last we arrived, the date being September 30th, 1921.

Three weeks on a boat when one is not a sailor is a long time so I was very glad to see Jaffa. It is a very beautiful place to look at from the boat, which anchors about a mile from land, there being no harbor at Jaffa, just a straight coast line.

But after anchoring one is not so sure he wants to go ashore, for when you get a close up of the Arab and his small boat and hear his brothers howling at one another in a language that sounds like it came from the depths of hell, you wonder. And you wonder more at his dress, which is a night shirt with a red sash around the middle, his lid being a fez. This is the dress of the Arab boat man.

Undoubtedly you have heard that landing at Jaffa in a small boat is not all that it should be. Yes, that is true, but after riding on trains through that part of the country you do not think it is so bad, although when I reached the shore I was sure it was the roughest ride in the world.

The next scene is in the custom house and they sure are "on the set" at eight-thirty, for they lay for you in every corner of the place, especially for cinematographers with films and cameras. I am sure of that and if the director of the custom house had not spoken English I know I would have been there yet.

After getting a shot in the arm and having a fight with the Arab porter, for the gentleman wanted about ten dollars for his services of taking my trunk from the custom house to the hotel, about two blocks distant, I was sure that Palestine was right up with the times, and doubly sure when an Arab, who was the proud possessor of a "tin Lizzie," said he would take me to Jerusalem for about forty-five dollars, Jerusalem being only thirty-three miles away.

The next morning was a busy one as the train left for Jerusalem at eleven forty-five and I had learned by this time that if you want your baggage to go with you it must be put on the train hours before you leave, for if it does not accompany you that is the last of it.

Jerusalem is thirty-three miles by road and fifty-five miles by rail. The train takes six hours to make the run so when I arrived in Jerusalem it was dark, but it was a sight I shall always remember. The old wall of Jerusalem with Jaffa gate in front of me and every kind of face in the world passing through, with a light over all as strange as the faces and the thought of the history of it all, causes a feeling that no one could ever forget—for it is the Holy City.

Sunday being the day after my arrival in Jerusalem made things work out very nicely for me, for, having nothing to do, I went to the American Colony and was asked to have tea there, and it certainly seemed nice to be with American people once more. I will also say that if you are ever in Jerusalem and want help or want to buy something go to the American Colony or to the American stores for they will surely do the right thing by you.

As for knowing the country, people and places of interest, the guide I had from the Colony was the best in Jerusalem for he

had lived there for twenty years and spoke Arabic, Hebrew, French and English.

Monday morning my guide had an assistant for me—he was an Arab boy, but spoke some English and turned out to be a fine fellow, always on the job and strong as a horse. He would walk for miles carrying the camera, tripod and my small trunk, and never put them down. (The camera was a Pathe.) He told me his load was very light and I am sure it was for later I saw an Arab with a piano on his back. (I have a picture of it—will send it later or bring it, as I am sure it will be of interest).

Our first day's work was in the old city of Jerusalem and so we had to walk to all of our locations. The streets are only a few feet wide and very dark, but luckily most of the locations were in a kind of a court like place and plenty of room to work.

At four o'clock the same day we made our way to the Jews' Wailing Place, for it was New Year's Day, and there were hundreds gathered in a very small place making it impossible to shoot from any place but a roof. There were plenty of good places above, but in Jerusalem it is almost impossible to get on a roof for the natives are very much afraid of a camera, but my guide came to the rescue (as he did many times after), and got a fairly good location after having a long talk with the owner of a very fine roof.

The Wailing Wall was soon shot, and we were walking back through the Jaffa Gate, heading for the hotel just a short ways off, in New Jerusalem, which is not a bad town at all. The hotel has electric lights, running water, and all modern conveniences, with a photo finishing place just across the street, where I ran my tests of the day's work and checked up on the light, finding that the actinic quality was not as good as that of Egypt, where I later made tests.

At the time of year I was in Palestine everything had about an inch of dust over it and the buildings are of dust color, so everything was very dull and dead looking. As for the possibility of good composition there is some, but you have to watch very closely or you will not see it for only here and there is a tree or a curved line that will take off the hard look which things have.

Palestine is not very large, but there are a great many places to visit—Bethlehem, Hebron, Bethany, Jericho, the Jordan and the Dead Sea—in all these places there are many things of interest to photograph and the photographic conditions are about the same in all, dry, hot, dusty, and very barren, the light being intense, but actinically poor.

There is only one place where I found a good actinic condition, that was in Jericho, about twenty-one miles from Jerusalem, and the Dead Sea being only a few miles from Jericho, accounts for the better actinic condition there.

I had two weeks of very interesting work through Palestine on exteriors and interiors (I should not say interiors for that was impossible with the cinema), but I did make eight by tens by giving from thirty to sixty minutes' exposure. In the church of the Nativity at Bethlehem, the manger is so dark that it takes a good hour exposure at F. 6.8.

At the present time that is all that comes to my mind in the photographic line, but there is one other subject I would like to speak about—that is the comedy one sees on every side. When you see an Arab with a very small jackass and a load on that animal five times the size of the beast and the Arab trying with all his strength to push said beast through an opening three feet square you cannot help thinking of Mack Sennett and wonder what he would do if he were there with Ben and saw an Arab baker with pie plate shaped bread stacked on his head about five feet high and with a pail of water in each hand. I am sure there would be no need for a slow crank.

Just one more thing—Why was I sent so far away from home? CECIL DE FREITAS.

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EFFICIENCY

Efficiency around a movie plant is probly the knottiest problem the office has to handle, because the movie game aint like nothing else in the world as far as business dealings is concerned. You cant apply any of the regular business methods of saving and get away with it. Frinstance, theres such a thing as efficient waste in picture making, and then again, legittament economy has flivved lots of perductions. By that I mean waste and economy in the regular business sence of the world. The movie game would drive a business man nutty and busted before he would know where he was at. Running a movie plant efficiently and successfully is just about the same as running the violent ward in a nut house. Each picture and every vital person connected with its perduction is a individual case which has to be handled so's to get the best results, no matter what apparently foolish concessions has to be made to do it. The movie manager has to coax, bully, wheedle, apply stratejackets, pray, swear, encourage, squelch, throw money away, raise heck over 15c, and hunderds of other conderdictory things according to whichever patient he happens to be dealing with. Come to think of it, the foreman in a foolish-factory has a soft snap compared to the business manager of a movie place.

Nacherally, men able to handle such a job is scarce as frog fur. It calls for a certain kind of diplomatcock genyus that everybody aint got. All honor to them that has it!

I saw this efficiency thing worked all diffrent ways once. I was working at a joint where they had sixteen companies all percolating at once in about a eight unit studio. It was some busy hang-out. Seems like this place just started out in the regular way, with a few units turning out the regular run of stuff, and somehow happened to hit a winning streak. Every production went over big, for them days, and the office probly figured to ride their luck for all it would stand while they had the breaks. They grabbed off a lot of directors, home-brewed a flock of stars, some of which is the biggest we have today, and lit into perducing for all they was worth.

They cleaned up something scandalous, but they wasn't the least bit efficient in the regular business sence. There wasnt no limit on perduction costs; the idea was to get the picture out the best they could, and let it cost whatever it happened to be. Everybody got whatever they wanted, no matter what it was or what it cost. Cameramen could order a piece of freak apparatus, use it once, and maybe throw it away, for all anybody cared. Director could call a mob for one scene if he wanted to. Stars had company cars at their disposal. In them days lots of stars didnt have cars of their own.

Pretty soon the stockholders found out how the place was being run. They was making a barrel of money then, but they figured they might get a little more if the place was looked over for leaks, so they picks out a good New York efficiency expert and puts him on the job. You can imagine the sensations he must have had when he got a good look at the joint. After the doctors pernounced his case of shell-shock cured, he rolled up his sleeves and started in.

* * * * *

Two minutes will now be allowed for you to use your imaginations.

* * * * *

We now fade in on a sequence six months later. The studio is for rent and the company busted. Too much efficiency. The money makers had been pampered too much for to stand the treatment he handed out, so they quit. Efficiency man was glad of it. He could hire others much cheaper. His sistem of hiring was something like wifie shopping for Christmas cigars. The new hirelings, aided and abetted by the lemons that was left, turned out a brand of junk that couldnt be gave away.

From a picture standpoint his methods was nothing short of soocide. From a business standpoint he was dealing in a very liberal, open-handed manner.

He had a good line of argument—for something else. Frinstance. All our pictures is cleaning up about the same amount of dough because they has a certain following which attends regular. Yet some pictures cost \$20,000 and others \$40,000, and maybe more. Now if the cheap picture makes as much as the more expensive kind, lets not make any more expensive pictures. Lets save that twenty or thirty thousand. (You gotta remember it

was years ago when this happened, and them figures was awful big then.)

If you was running an automobile factory and one car cost twice or three times as much as another apperently identical car, you'd probly find some way to standardize perduction costs. That's just what he did.

His efforts was something like the guy putting green specs on his horse and feeding him shavings. Like the horse, the studio was going perfectly according to the efficiency man, when it up and died.

This little example I have just gave shows both extreems of the case. The first way was awful wastefull, on acct. of the awful amount of graft that was pulled. That was about the only real big leak. The other apparent extravagances was what you might call efficient waste. Suppose a director *did* waste two or three days playing for some freak effect. It might not be worth a darn when he got it, but then again it might be something worth while. Nobody knew, not even them that was doing it. Like this one instance, most the "wasted" money was spent trying for something new, or to get a old idea better.

The other angle of regular business methods is all jake, except it dont work. There wasnt nothing wrong with the efficiency man's figuring except the results. Pictures cant be turned out like clocks or shoes. He didnt know that. He dont know it yet. You see, he told the stockholders that if there hadnt been a slump in the market he would have had the place running in fine order. It probly never occurred to him that he had anything to do with the slump.

Running a studio so it will make money is as ticklish a job as feeling a baby rattlesnake's new tooth. There no rules to go by, for one thing. You might just as well print a set of rules for how to write best sellers every time. Each person connected with the studio has got to be understood by the manager, because he's got to handle them so's to get the best there is out of them. That's a man size job in itself, and thats only a small part of it all.

I said there wasnt no rules to go by, but thats a mistake. Theres one I overlooked, and that is, get the best there is, no matter what it costs. "Best" dont always mean most expensive. Thats another place where the diskreshun of the manager comes in.

The regular business efficiency man is just about as useful around a movie plant as a nut director would be in the insurance game. There's too many expensive ways of saving money for his training to swallow. Successful comedy companies spend maybe \$5,000.00 for a single comedy stunt. Imagine one of our modern penny-pursuers sanctioning that. Yet that very stunt may create enough interest in the perduction to pay for itself many times in publicity value. Then again it may fliv. You can't never tell. The best you can do is to be a pretty good guesser. I never heard of a efficiency man who was a good guesser. They had all eliminated the ability as not being good efficiency.

When any man learns enough about the movie game to run it absolutely efficiently he wont be a efficiency man; He'll be the Big Boss and probly own the whole works!

Camera Stolen

A sneak thief stole Bell & Howell camera, No. 474 from J. D. Jennings at Robertson-Cole Studios during the Christmas holidays. Cameramen are requested to look out for it.

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Endorses Movies in the Schools

United States Commissioner of Education John J. Tigert Speaks About Visual Education

Movies in the schools have never been given a stronger endorsement than they were by Dr. John J. Tigert, United States Commissioner of Education, in his address before the Maryland Branch, National Congress of Mothers and Parent-Teacher Associations, at the Emerson Hotel, Baltimore, December 10.

According to the Baltimore News, Dr. Tigert emphasized the point that moving pictures are an essential part of education and that no one who had given any thought to modern forms of education could fail to realize their value. The much-vexed problem of the quality of the movies shown in the moving-picture houses would vanish, the speaker intimated, if the taste of the children were educated by means of good movies in the schools.

MORE EFFECTIVE THAN SCHOOLS

This would also be a most effective way, Dr. Tigert urged, of meeting the argument of the movie people that they produce the kind of pictures that the people want. Speaking directly to the mothers in the audience, he said that it was easy to see why the movies are having a greater effect upon our citizens, present and to come, than all the schools combined, and for that reason the kind of pictures shown in the theaters is of great importance. "The producers themselves," he added, "say they have to satisfy public demand or fail. You women are directly responsible for the character of the movies demanded by the public. If the movies are brought to a higher plane, you women must lend aid."

As an estimate of the almost staggering influence of the movies on modern life, Dr. Tigert called attention to the fact that more than 20,000,000 persons attend the moving pictures every day, whereas only 10,000,000 students are attending school, where most of their studies are confined to the classroom. And it is not only because of the number who are affected, he said, but because of the very nature of the moving picture itself that its influence is to be reckoned with.

MAKES BIG IMPRESSION

"The picture is more impressive upon the mind," Dr. Tigert maintained, "than oral instruction and, when the schools throughout the country adopt the motion picture as an educational medium, the type of education in the schools will improve 100 per cent."

Much of what Dr. Tigert said fell upon ears already attuned to his ideas, for the question of inculcating good taste in school children by means of educational movies is one that has been fostered by the Maryland Branch of the Mothers' Congress. In fact, several of the parent-teacher associations affiliated with the Congress have secured moving picture machines for their own schools, and as the result of December's meeting it is very probable that many other schools will soon have them.

At the business meeting preceding Dr. Tigert's address the question was discussed by the members and the sentiment of the meeting seemed to be that if there is to be any improvement in the quality of commercial movies the most practical way of bringing it about is through creating a demand for better movies by showing good films in the schools.

Buddy Wales Goes Home

The members of the A. S. C. were saddened recently by the passing of C. H. Wales, who a few weeks before had been invited to become a member. Mr. Wales, affectionately known to his friends as "Buddy," was not only an ornament to his profession, but was one of those radiators of sunshine who make the world better for having lived in it and who inspire their friends to find happiness even amidst the cares of daily life. Buddy leaves behind him a good name and a host of friends. Kings do not do so well.

Back to Ten-Twent-Thirt?

Exhibitors and producers are complaining that the big special pictures cost too much to exploit. Of late the big cities have not been patronizing the screen as liberally as in the past and the over-exploited pictures have not been making much money. This has set up pessimism in some minds and some people have assumed to believe that the screen is losing its lure. In a symposium on the subject participated in by several independent producers recently, Mr. R. R. Rockett said: "It was the nickels and dimes of the common people that made the motion picture industry what it is. When the movies came the people adopted them as their own for it was the first time in the history of the world that people had had a form of amusement thoroughly satisfactory and at a price within the reach of every man's pocketbook."

"Then came the feature, the special-feature and the super-feature and pictures instead of costing thousands began to cost hundreds of thousands. The movie passed away—the photoplay took its place, and as a natural corollary the five and ten-cent admission became a thing of the past in the best theaters. The feature was not able to carry itself at the increased admission and vaudeville, atmospheric prologues and musical features were added. Then came the \$2.00 picture with its burdensome exploitation, showing only at exclusive houses, the price barring some ten millions of people who cannot pay it, and boosted so high because the waste in production, the expensive exploitation and publicity must be paid for."

"Looks to me like we need to get back to the movies to save the industry. I believe that the great need is simple, natural human stories of everyday life—stories that will instruct, entertain and help people solve their problems—than can be made into pictures at, say, \$75,000 and exhibited at a price very little above the price of the old movie. A new type of theater with a new type program may easily be evolved to meet this need and I look every day for an announcement that some bright exploiter has done it. If they don't hurry we'll beat them to it for we have such plans in mind ourselves."

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In Nineteen Twenty-two

Here are the individual dreams of the members of the A. S. C. which they hope may come true in 1922:

President Jackman wants three hundred more pictures to direct, but he wants to choose 'em. After 300 he will be ready to retire.

David Abel dreams of a car big enough to strap a couple of Packards on behind to use in case of accident.

John Arnold hopes Viola Dana will be as popular during the next ten years as she has been during the past five years. That will spell a steady job for John.

Joe August wants Bill Hart to return to the screen and stay there. So do we all, Joe.

Rudolph J. Berquist's big dream is the return to war-time sa'aries. Rudy's dream is, therefore, the biggest dream of the lot.

Karl Brown would like to have time to eat at least one meal a day and have a speaking acquaintance with his family. We sympathize with Karl. We are busy as a one-man car pilot ourself.

Bert Cann wants to see a new Packard limousine standing out in front of the old homestead. Good luck, Bert.

L. Dal Clawson will be at peace with the world if his next contract reads for a term of five years at a certain price. Also Dal cou'd use another Cadillac.



Mary Pickford as a cinematographer. The men in the picture are Jack Pickford, Chief Cinematographer Charles Rosher and Director Al Green.

Friend Baker wants everybody to buy one of his new color cameras. Have patience, Friend. They'll do it.

George S. Barnes would be satisfied with two new Marmons and a Cadillac or two.

William J. Beckway wants fifty more pairs of shoes and would like to make a few more pictures in Mexico.

Georges Benoit wants two more pictures like "The Rubaiyat" every year until he hollers 'nuff.

H. Lyman Broening will be very well pleased if he sells fifty Mitchell cameras before the fade out of '22.

Norbert F. Brodin dreams of a camera that will take a perfect picture in any light, any place, any time. So do we, Norbert, but can we make this dream come true?

Herford T. Cowling would like to stay in one place a little while. He has been every place on earth excepting the Sargasso Sea and he's willing to leave that for Vic Milner.

Allen M. Davey would like to return to France long enough to film a lot of things he saw while fighting there. No, Clarice, Allen, didn't leave anybody behind him there. One of Uncle Sam's daughters is Mrs. Davey.

Faxon M. Dean wants to add another ranch to his collection. 'Tis a fine hobby.

Ernest S. Depew wants to know if there is a special heaven for the cinematographer who films comedies. Watch THE AMERICAN CINEMATOGRAPHER, Ernest. We'll tell you in the next issue.

Robert S. Doran wants to know just what Hap Depew wants to know. See T. A. C. of issue January 15, Bob.

Joseph A. Dubray dreams of the day when the cinematographer will take his rightful place as the biggest and most important factor in pictures and be rewarded accordingly. May your dreams come true, J. A.

Arthur Edeson dreams that the annual ball will be more brilliant and successful than the ball of 1921 and as Arthur has a way of making his dreams come true we are sure it will be a humdinger.

Perry Evans dreams of a life insurance policy that will automatically raise a cameraman's salary when he is hurt or scared stiff filming stunt stuff. Good idea, Perry.

William Fildew would be happy with a camera light as a fountain pen and equipped with a thermos bottle for cold weather refreshment. Why not add a lunch basket, Billy.

Ross G. Fisher wants a trip to China and a ten year's contract to shoot the Flowery Kingdom. Not a bad dream, Ross. The boys will be going there in flocks some day.

William C. Foster wants a camera that will automatically load, set up, shoot, test, develop, cut and project. G'wan, Bill, that dream is just a nightmare.

Harry M. Fowler wants a studio of his own and a lot of cameramen to boss around. That would mean more jobs, Harry; hope you win.

Tony Gaudio wants another Mitchell camera and plenty of pictures to shoot with his charming star, Norma Talmadge. Don't blame you, Tony.

Harry W. Gerstad's fondest dream is that the A. S. C. will soon own a fifteen story skyscraper for a home with a line of producers before every office door seeking to employ cameramen. Some dream, Harry! May it come true.

Frank B. Good would rejoice to have an assistant who is both a mind reader and ventriloquist. The latter accomplishment could be used bawling out the director without fear of reprisal.

Fred Leroy Granville would have all motion picture activities centered in Poppyland, among these activities being passing the buck and looking for jobs.

King D. Gray's big dream for 1922 is a return to normal of the entire industry—normal meaning, in Mr. Gray's lexicon, war-time salaries and good times. These times are not so bad, King, if only the retailers and Uncle Sam would let us keep some of the jack we make.

Walter L. Griffin will call it a good year if he can add to his string another orange grove and a ranch or two. Walter's idea of a beautiful song is: "I've Got an Orange Grove Working for Me."

Rene Guissart, now in London with Harley Knoles Productions, hopes he will see the day when he will once again pluck golden poppies in the Golden State. London fogs are all right as fogs go, but, oh, you pepper trees of Hollywood!

Alois G. Heimerl dreams of a crankless camera that will do everything a self-respecting camera should do simply by pressing a button. This would enable the cinematographer to figure his income tax while shooting—a great saving of time, Alois.

George W. Hill would be happy if the producer would wake up and three-sheet the cameraman a little instead of giving all the publicity to the star, the author, the director and the prop man; and George is right.

Roy H. Klaffki dreams of a new "soup" that will develop the film in natural colors automatically. Of course, Roy doesn't expect ever to find such a "soup," but it doesn't hurt to dream about it.

Kenneth G. MacLean, A. S. C., wants to see Postmaster-General Will Hays at the helm of the good ship Movie so that things may begin to hum once more around the studios.

William "Daddy" Paley, A. S. C., wants to see the good days return when every cameraman has ten jobs to choose from and others in sight. When the boys are happy Daddy is happy. God bless him.

Henry Cronjager, A. S. C., will call it square with 1922 if he can escape from the snow and slush of New York and be kept busy in Camera-ornia the rest of his life. Also Henry would like to see fewer foreign made films on American screens.

Ask About Us

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Roy F. Overbaugh, in dear ole Lunnon, wants 1922 to send him back to Cameraifornia. He says the fog is so thick in London that his assistant has to saw blocks of it out every morning to clear a space for the actors to work before the camera.

Ernest S. Palmer will be satisfied with a few more pictures like "The Child Thou Gavest Me," to shoot during 1922 and '23 and '24 and '25.

Paul P. Perry, creator of "The Little Minister," likes to crank on a good subject like that, but if you'll leave it to Paul he will ask the spirit of 1922 to lead him gently into the wilds where the big game stalks and the ooglywoo trails his quarry. You're not the only gazabo who loves the vast silences, Paul.

Gus C. Peterson's platform is like that of the late Colonel Abe Slupsky of St. Louis. Gus is in favor of a large roll of bills and he expects old '22 to be good to him. 'Tis a fine platform, Gus, me bye.

Marcel Le Picard is not the inventor of the Marcel wave, nor does he wear one, but he wishes he could have all the money that is spent on them in 1922. Marcel and Will Rogers made each other famous.

Salvadore Polito, whom the A. S. C.'s delight to call Sol, dreams of a visit to sunny Italy in 1922 and here's hoping that he makes his dream come true, though we'd miss Sol if he went away.

Benjamin Franklin Reynolds (that's a big name to live up to, Ben) rolls into 1922 in his Hudson and dreams of rolling out of '22 in a Packard. We're pulling for you, Ben.

Georges Rizard feels the pull of gay Parée at his heart strings and if 1922 wants to be popular with Georges it will send him to the old homestead for a season—if Charlie Ray can get along without him.

Jackson J. Rose will call 1922 a banner year if his new invention comes into general use this year. Why not, Jack? It's a good thing.

Director Philip E. Rosen, like all directors, dreams of the big story yet unfilmed that will give him his chance to win a place on Parnassus. Cheer up, Phil; if it doesn't come in '22 it will later sure.

Charles Roshier loves Rome, but his heart longs for California and Mary and it's a lead pipe cinch that his dream of coming back in 1922 will be realized. We can't think of anybody but Charlie shooting the divine Mary.

Charles E. Schoenbaum will call it a happy New Year if he can crank every one of the 365 days of 1922. If he can be guaranteed this Charles E. won't even ask for a lay-off between pictures. This boy certainly does love to work.

Abraham Scholtz has a dream for 1922 that is a humdinger, but he won't let us tell what it is. Hope it comes true, Abe, and that it comes up to expectation.

George Schneiderman just wants to be busy during '22, that's all. Plenty of the kind of work he loves to do is George's idea of peace. It's the best thing in the world, George.

Homer A. Scott dreams of a lotta stunts that have never yet been pulled in pictures and he has chosen 1922 as a good time to spring them. The life of comedy is the cameraman's trick stuff and here's more power to Homer's right arm.

John F. Seitz is a contented cameramaster. He doesn't want any trips, limousines or anything in 1922 except to turn out a few more big features like "The Four Horsemen," etc. Looks like you'll do it, John.

Al Siegler's dream of 1922 is modest and sane. All Al wants is a studio of his own where he can employ all the members of

the A. S. C. all the time and boss Roy Klaffki around to his (Al's) heart's content. Also Al could use a new Locomobile.

W. Steven Smith will be peaceable and fairly cheerful if the Vitagraph serial market continues to be brisk throughout the year 1922. W. Steve is the champion serial shooter of the world.

Charles Stumar's dream is too big to put on paper, and he doesn't expect it all to come true in 1922, but if he gets a bit nearer to its realization he will call it a good year.

Harry Thorpe will be perfectly satisfied if he can stack away enough in the bank during '22 to buy a Packard roadster, a Rolls-Royce and a couple of hundred Fords. Harry knows what he would do with the Fords.

Rollie Totheroh isn't worrying about 1922. So long as Charlie Chaplin is Charlie Chaplin and Rollie shoots his pictures all new year's will look good to Rollie. 'Snuff.

James C. Van Treas will be happy if he can add a couple more Mitchell cameras to his string in 1922. Jimmie is a 33d degree Mitchell fan and he has lots of company.

R. W. Walters says 1922 will be what you make it, but he wouldn't object to a ten or fifteen years' contract at war wages if anybody has one laying around loose. Neither would a lot of us R. W.

Gilbert Warrenton will not be overjoyed to see 1922 arrive. The old year has been good to him and all he asks of the new year is that it treat him as well as old '21.

Philip H. Whitman isn't kicking, but he would like to have the boys manufacture more material for Pans and Tilts during this new year. If Phil is willing to write 'em the boys ought to be willing to whisper 'em in his ear. Otherwise Phil is O. K.

L. Guy Wilky would like a little more time at home to play with the baby. What's a baby for if a guy can't see him occasionally, asks Guy. Our suggestion, Guy, is that you cop him some morning when mother isn't looking and take him to the studio with you.

Alvin Wyckoff will call it the big year of his life if he can bring producers to see the light that the laboratory must have more time to develop films. If you can do that, Alvin, we'll tell the world that a great forward step has been made in the industry. We're with you, Alvin.

Ben H. Kline should worry about 1922. So long as Tom Mix is a sure fire lure to the box office looks like Ben would not have to look for a job. Some of these days all stars will learn that a clever camera master is half a success.

H. F. Koenekamp sees nothing in censorship to lose sleep over. Comedies are not censored and Larry Semon seems to be in demand. Looks like a good year, therefore for H. F. K.

Edward Kull likes to direct, but he has the old shooting box ready in case he is again called to the crank. It isn't a bad idea to have more than one string to one's bow.

Robert B. Kurrle is back from Gotham and is ready to tell the world, whether it wants to hear or not, that Hollywood is not so bad and that 1922 cannot do better for him than give him plenty of camera crafting right here among the palm and pepper trees.

Sam Landers sees in '22 the biggest year in the motion picture industry and that means the busiest year for cameramen. If Sam's vision be true we will joyously acclaim him a prophet not without honor even in his own game.

John Leezer sees the big future of the cinema developing along educational lines and has organized a company to make educational films. Henceforth John will boss himself and if he orders himself in the set at 8:30 he can tell himself to go jump in the lake without danger of being fired.

J. R. Lockwood's hobby is building houses. He'd rather build a bungalow than shoot a picture anytime and there's more money in it, too, but J. R. just can't give up the camera. His idea of joy is to alternate building houses and filming pictures. Good stuff, J. R.

Walter Lundin is so busy shooting Harold Lloyd that he hasn't time to think of 1922, but he pauses long enough to remark that it isn't a bad idea to hitch your camera to a star—a real star.

Chester A. Lyons finds New York entirely to his liking, climate and all. There is much more to New York than climate and, merely as an incidental, the pay check is larger there; 1922, therefore, looks like a New York year for Chester.

Reginald E. Lyons hears the call of proprietorship and may return to Oklahoma to "roll his own." Tulsa is calling him to return and make the town famous by filming a series of Westerns. Reggie says it looks good to him.

Jack Mackenzic finds it so easy to look through the finder at Jane Novak that he anticipates the New Year with joy—not a bad job, Jack, and you get paid to do it, too.

Hugh C. McClung's heart is turning towards architecture and, while the camera still calls, he won't be unhappy if he can build four or five houses and a bungalow court or two in 1922. Not so bad, Hugh.

William McGann sees in 1922 the fruition of his fondest hopes—maybe. Billy has always wanted to be a magnate "on his own" and "William McGann Productions" needn't surprise the world if he sees it in the electric lights some day.

Virgil E. Miller wants '22 to let him alone. He is doing pretty well, thank you, and won't make any trouble if the New Year will treat him as well as old 1921.

Victor Milner hopes 1922 will see him again in the Upper Congo hobnobbing with the African chieftains, confounding the medicine-men and shooting big game stuff for the movies. Victor is a born globe-trotter and he loves the element of adventure in straying far from the haunts of the white man.

Ira H. Morgan has been in Gotham so long that he would like nothing so much as to crank his camera once again in California. That's his dream for '22.

Robert S. Newhard's dream isn't very big, but it's timely. All he wants to happen in '22 is to see 9,856 new camera jobs every day with only one hundred men to fill 'em. In short Robert's slogan is: Let the job chase the man!

Attention, Laboratory Men

THE AMERICAN CINEMATOGRAPHER will inaugurate a laboratory department in the February 15 issue which will be devoted to all phases of laboratory practice, research and business. Laboratory men—employers and employees alike—are most cordially invited to send to THE AMERICAN* CINEMATOGRAPHER news stories, personals, technical articles and communications appertaining to the profession, its people and its work. Close co-operation in this will enable THE AMERICAN CINEMATOGRAPHER to create and maintain the liveliest laboratory forum in the country, which should prove of inestimable service, not only to the profession, but to the entire film industry.

"The Most Healthful Year—1922"

The dawning of 1922 is seen by Watterson Rothacker as the "Most healthful year in the industry's history."

"We have gone through a house cleaning by means of which a number of evils have been eliminated," said the head of the Rothacker enterprises. "This will prove a good thing from the exhibitors' viewpoint, because elimination of production extravagances will mean better pictures for the same money, and consequently better satisfied and larger audiences.

"The fact that all branches of the industry have gone through a critical time augurs much for the common welfare. People who pull through a dangerous period together get a respect for the qualities never before recognized in one another. If in the future we disagree with one another in policies or program let's attempt by personal contact to straighten things out. I realize that it is impossible to attain an altruistic state in the motion picture industry, but for selfish reasons we should attempt to achieve the nearest possible approach to that state.

"While the coming year may not be the biggest with respect to gross receipts, I believe it will be the most healthful year yet. We have arrived at normalcy perhaps for the first time in our short career. Exhibitors may now build their future business on a substantial and dependable foundation."

Mr. Rothacker looks for 1922 to bring a closer co-ordination of efforts and ambitions of producers, cameramen, laboratories and projection machine operators toward better screen values, which naturally will be reflected in the exhibitor's box office receipts. Universally better screen values can be obtained only by the standardization of colors, timing and finally projection. While in Los Angeles recently Mr. Rothacker spoke before the American Society of Cinematographers and this organization went on record as solidly behind the suggestion of standardization, promising that cooperation between cameraman and laboratory which is so essential to final screen values.

With standardized prints and standardized projection the same screen brilliancy would prevail at a family theater in Pomona, Calif., as in the capital of New York. The Rothacker laboratory organization is preparing to begin issuing in the near future a special projection chart for Rothacker laboratories release—a chart by means of which the small house projectionist will obtain screen results worthy of the proudest theater.

The close of the old year sees the new Rothacker-Aller laboratories in Los Angeles fulfilling all the promises of its inception and possibilities. It is making good. Under the personal direction of Joseph Aller it has become a real factor in Coast picture production.

A signal achievement of 1921 was the standardization of the Coast and Chicago laboratories—coordination in the most literal sense of the word, one system of timing for the two plants, identical processes, developing formulas, etc. By means of this it is possible to make part of the prints on a release in one plant and the remainder in the other—and have the same characteristic Rothacker print screen brilliancy in all the prints.

Mr. Rothacker is especially proud of the fact that 1921 saw no reduction in salaries—those in the organization are still receiving wartime pay.

"What makes me proud is the fact that those in the organization themselves made this possible," said Mr. Rothacker, "by increased efficiency enterprise and by improved methods worked out among themselves, we have been able to keep up the salaries in the face of the higher costs and a decrease in the rate per foot paid the laboratories for prints."

In the summer of 1921 Mr. Rothacker made a trip to Europe, following up his trip the year before. This last trip confirmed his belief that a London link must be added to the laboratory chain. He goes abroad again early in 1922 to have construction started on the European plant. A New York Rothacker laboratory will be on the job shortly after the London plant.

AN-AK-RON-ISMS

Shadrack, Meshack and Abednego were in the fiery furnace.

"Nobody'll ever believe we did this," said Shadrack mopping his brow.

"That's right," replied Abednego; "there are many disadvantages in living before the cameras are invented."

Stereoscopy and Its Application to Cinematography

(Continued from Page 5)

the eye to clearly discern the blue image, and the blue glass obliterates the blue image, but allows the eye to clearly discern the red image. Therefore, if the right eye image is printed in red, a blue glass should be placed over the right eye; and if the left eye image is blue, a red glass should be placed over the left eye.

The above principle was utilized by J. Ch. D'Almeida, also of France, for optical lantern projection. He employed two lanterns, and placed in each stage an element of a stereoscopic pair of lantern slides. Over each lens he placed respectively a red and green screen. The two lanterns were adjusted to bring the slide into approximate register. The observer simply had to wear a pair of spectacles provided with red and green glasses to see the picture in stereoscopic relief.

It will be noticed that du Hauron employed the subtractive method, while D'Almeida utilized the additive method for projection.

The subtractive method is much preferable for projection, inasmuch as each element can be toned in complementary colors and bound together as one slide. This necessitates only a single lantern for projection, and the loss of light involved is very much less than by additive projection.

2. The Eclipse System.—This is also an invention of D'Almeida. Two optical lanterns were placed side by side and each stage contained a stereo element. In front of the lenses a revolving shutter was arranged in such a manner as to uncover each lense alternately. A mechanically operated shutter was also arranged in front of the eyes of each observer, operating in synchronism with the shutter of the lanterns. When the right eye element was being projected the right eye was uncovered, and when the left eye element was being projected the left eye was uncovered. As the shutters rotated at a speed of 24 revolutions per second, perfect stereoscopic relief resulted by virtue of persistence of vision. Jenkins of Washington patented a similar method, but operated the observing shutters electrically by means of solenoids operated through a commutator on the projector.

3. The Polarized Light System.—In the early nineties John Anderton of Birmingham, England, invented the above system. Basing his idea on the principle that if a beam of light from an optical lantern is passed through a polarizing medium such as a Nicol prism (Polarizer) of Iceland Spar, the beam will continue uninterruptedly to the screen. If this polarized beam be observed through another Nicol prism (analyzer) there will be no change at the screen if the analyzer is arranged in the same plane as the polarizer. The beam will be totally extinguished, however, if the analyzer is arranged at right angles to the polarizer.

Anderton employed two optical lanterns. Between the combinations of each lens he arranged polarizers composed of bundles of thin glass plates at right angles to each other. For analysers he constructed small binoculars fitted with bundles of thin glass plates also arranged at right angles to each other.

Right and left elements of a stereoscopic pair of transparencies were placed in each lantern and projected in approximate register on the screen, and observed through the analysers. The stereoscopic principle being fulfilled as in the former cases perfect relief has been the result.

With certain necessary modifications, the three systems discussed above, are applicable to cinematography.

For instance, by modifying the camera to take alternate right and left eye impressions on a single strip of standard negative film, and making a positive print from such a negative, such a print is admirably suitable for projection by the three named methods.

For the Complimentary Color System, all that is required is to either fit a revolving shutter to the projector provided with red and green sectors and rotating at half the speed of the regular shutter, or to tint each alternate picture red and the remaining pictures green (additive method). Or to tone each alternate picture of the same color (subtractive method). Viewing the result with complimentary glasses.

By the eclipse system, each observer may be provided with an electrically operated (solenoid) viewing device, running in synchronism with the projector by means of a commutator, and the necessary electrical connections to each viewing device.

By the Polarized Light System, the projected beam may pass through a tube of suitable liquid, around which is wound a

number of turns of insulated copper wire, and an intermittent current passed through the coil and controlled by a commutator on the projector.

Each successive picture through the action of the current will be plane polarized to the next. If the resultant jumbled image be viewed by a pair of analyzers the stereoscopic relief will result.

Now, as to the merits of each method. The Polarized Light System is impractical on account of the high cost of the viewing devices; and the loss of light involved by this method is considerable.

The Eclipse System as regards results is the best; but the viewing devices are costly, and are liable to damage by careless handling. Natural color pictures are well adapted to this method. The Complimentary Color System gives more promise of success. The viewing devices are inexpensive. Additive projection by this method is a simple matter when a rotating color wheel is fitted to the projector. The preparation of the positives by tinting and toning offer a much more serious problem; herein lies the greatest difficulty. For the use of schools and scientific institutions the Complimentary Color System offers wonderful opportunities; and all efforts should be made to introduce this beautiful method of presenting motion pictures to small audiences. From the standpoint of the theatre all the above methods must prove impractical. It is not possible to efficiently control such large audiences.

From the foregoing discussion, we will all unanimously agree that what is needed is a stereoscopic motion picture that may be termed direct, i. e., one that does not render necessary the use of intermediate optical means for viewing the result.

I will now mention a few methods that have been tried by a number of experimenters entirely ignorant of the fundamental laws of stereoscopy, and the disastrous results obtained by such methods. Most of these methods are based on taking right and left images in alternate order on the film strip; each experimenter employing a separation to conform to his individual desire. Separation of viewpoints vary from half an inch to nine inches. Various optical systems have been evolved to obtain the above results; a few conform to good optical principles, while the majority are impossible. The results obtained by these methods may produce stereoscopic effects, if viewed by intermediate optical means, in varying degrees of relief; but these experimenters all cherish the hope, that the resultant positives if projected on the screen should bloom out in beautiful stereoscopic relief. They consider intermediate optical means superfluous.

Others have tried using one lens with a large relative aperture; a piece of black cardboard pierced with two small apertures diametrically opposite to each other is introduced in front of the lens

(Concluded on Page 14)

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with the apertures lying in a horizontal plane. Pictures made with such contrivances show decided parallax errors at the planes in front of, or behind the plane focused for. The resultant projected image is consequently degraded, and, of course, lacks stereoscopic relief.

Other experimenters have endeavored to produce stereoscopic effect by various modifications of the screen. For instance, Dr. Pech of France claims remarkable results produced by the use of a special form of concave screen, which he asserts is based on a consideration of distortion produced at the surface away from the axis of the retina when an object is looked at steadily. This is, of course, inconsistent. Another proposes a huge convex lens placed in front of a translucent screen, through which the observer views the picture; the image being projected from the rear. This results in good monocular relief, but what about the cost of such a lens?

Others suggest multiple surfaced screens; screen combinations of real and reflected or virtual images; fixed screens combined with rapidly rotating members, etc.

It is apparent that all such subterfuges introduce no end of parallax errors, if the picture is viewed at an angle.

A possible solution—Motional Perspective. Having discussed various aspects of binocular and stereoscopic phenomena we will now consider the method whereby stereoscopic effect can be simulated to a surprising degree by monocular representation. A man having lost the use of one eye is very much handicapped in the matter of correctly estimating distance. In order to approach any approximation of true position of objects in the field of view, a one-eyed man must necessarily move his head in a horizontal direction. The point looked at will appear stationary while objects in the background will appear to rotate to the left if the head is moved to the left, and objects in the foreground will appear to rotate to the right. It will be seen that this section sets up parallax, and permits the one-eyed man to form an approximate estimate of distance. Persistence of vision and memory enter largely into this phenomena, but the impression thus gained is not stereoscopic in the broad sense of the term. Bearing in mind the above principle, we will consider the screen effect produced by the projection of a picture that has been taken from a boat passing down a narrow river or from a railway train. The lens of the camera in these instances we will say, was pointing in an angular direction to the direction of movement while the scenes were being made. As in the case of the one-eyed man a similar angular movement created parallax in a progressive manner. There is a striking similarity in the two instances—the retina of the one-eyed man received the progressive parallax image in exactly the same manner as the film recorded it. There is, however a marked difference in the degree of relief as experienced by the one-eyed man, and that experienced by an observer with two perfect eyes, viewing the screen result obtained by the above method. In the former case the monocular relief is augmented, but in the latter, the impression is absolutely stereoscopic. This phenomena will stand the strictest investigation. Parallax, Persistence of vision, and Memory are directly responsible for this remarkable result—two-eyed, or binocular inspection accounts for this.

The above phenomena could not have failed to impress itself forcibly upon the most casual observer since motion pictures became popular; but it remained somewhat intangible until Theodore Brown of Salisbury, England, developed a number of inventions that demonstrated the possibility of success that in the near future may be attained by ardent investigators working along these lines.

Patents based on motional perspective have been granted to Sciamengo of Italy, Ivanhoff of Russia, Cervenka of France, Duhem of California and a few others. Many of the above are not entirely satisfactory. Lack of space prohibits description of these inventions but copies of them may be obtained from the Patent Office. My application for patent on a device based on motional perspective is now undergoing scrutiny in the U. S. Patent Office. I have devoted considerable time to a thorough study of the subject and hope to be in a position in the near future to contribute some valuable data to this most fascinating branch of the photographic art—Stereo-cinematography.

W. OSBORNE RUNCIE.

Stephen S. Norton looks upon the approach of 1922 with the calm confidence that it will be better than 1921 and Steve says that wasn't so bad. His slogan is that everything comes if you'll only be patient. It's a good one, Steve.



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As the New Year is tolled in we renew our pledge of Optimists.

We have profound and proper faith, in the Motion Picture Industry.

We have the courage and vision to predict bigger and better things from and for our industry during 1922.

By constant vigilance and diligence we will protect our clients and extend our ability to serve.

The Rothacker Film Manufacturing Company of Chicago and Rothacker-Aller Laboratories of California are dedicated to the art of making the screen beautiful and will always continue to operate conscientiously, efficiently and loyally.

Happy New Year!

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New Idea In Visual Education

The World Classics Film Corporation has been organized under the laws of the State of California with a capital stock of \$50,000 to produce educational pictures and to establish a normal school for the instruction of teachers in visual education.

The officers are Clyde Sheldon Shepard, Director of Dramatics and Instructor in Play Writing at Pomona College, president; John W. Leezer, A. S. C., vice-president and general manager; Leigh R. Smith, director, secretary and treasurer.

World Classic Film Corporation will produce at Pomona in order that President Shepard may be near his college work and where a beautiful ten-acre tract has been presented to the corporation for a studio.

World Classics will produce all manner of educational subjects and the organizers plan to enlist the services and advice of the foremost educators of the United States. They start with the endorsements of the best interests in California and the personnel of the organizers is a guarantee of success. Their film normal school idea is the newest since visual education was introduced into the schools and its development promises to make Pomona a national center of cinema activity.

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Barnes, George S.—Douglas McLean—Ince Studio.
Beckway, Wm. J.—Balboa Studio.
Benoit, Georges—Tully, Richard Walton—James Young, Brunton.
Broening, H. Lyman—
Brodin, Norbert F.—With Goldwyn Studio.
Bergquist, Rudolph J.—With George Baker, Metro Studio.
Brown, Karl—With James Cruze, Lasky Studio.
Cann, Bert—Lloyd Ingram, Universal.
Clawson, L. Dal—With Anita Stewart, Mayer Studio.
Cowling, Herford T.—With Paramount—Burton Holmes, Chicago.
Cronjager, Henry—With Henry King, Biograph Studio, New York.
Davey, Allen M.—With Mary Miles Minter, Realart Studio.
Dean, Faxon M.—With Realart Studio.
Depew, Ernest S.—With Al St. John, Fox Studio.
Doran, Robert S.—With Charles Parrott, Roach Studio.
Dubray, Joseph A.—With Sessue Hayakawa, Robertson-Cole Studio.
Edeson, Arthur—With Clara Kimball Young, Garson Studio.
Evans, Perry—With Mack Sennett Productions, Sennett Studio.
Fildew, William—
Fisher, Ross G.—With Emory Johnson, Brunton Studio.
Foster, Wm. C.—
Fowler, Harry M.—
Gaudio, Tony G.—With Joseph Schenck Prods—Norma Talmadge, Brunton Studio.
Gerstad, Harry W.—
Good, Frank B.—With Monroe Salisbury, San Francisco.
Granville, Fred Leroy—
Gray, King D.—With Roy Clements, Berwillia Studio.
Griffin, Walter L.—
Guissart, Rene—In charge of Photography, Harley Knoles Prods., London.
Heimerl, Alois C.—
Hill, George W.—
Jackman, Fred W.—Supervising Cinematographer, Mack Sennett Studio.
Klaffki, Roy H.—Director of Photography, Metro Studio.
Kline, Ben H.—With Tom Mix, Fox Studio.
Koenckamp, Hans F.—With Larry Semon, Vitagraph Studio.
Kull, Edward—Directing at Universal Studio.
Kurrle, Robert B.—

Landers, Sam—
Leezer, John—Gen. Manager World Classics Film Corp.
Lockwood, J. R.—Mack Sennett, Sennett Studio.
Lundin, Walter—With Harold Lloyd, Roach Studio.
Lyons, Chester A.—International Studio, New York.
Lyons, Reginald E.—
Mackenzie, Jack—With Chester Bennett, Brunton Studio.
MacLean, Kenneth G.—With Chester Comedies, Chester Studio.
McClung, Hugh C.—
McGann, William M.—
Miller, Virgil E.—With Universal Studio.
Milner, Victor—With King Baggett, Universal Studio.
Morgan, Ira H.—With Robert Vignola, International Studio, N. Y.
Newhard, Robert S.—
Norton, Stephen S.—
Overhaugh, Roy F.—With Lasky in London.
Palmer, Ernest S.—With John Stahl, Mayer Studio.
Perry, Paul P.—With Penryn Stanlaws, Lasky Studio.
Peterson, Gus C.—With B. B. Hampton, Brunton Studio.
Le Picard, Marcel—
Polito, Sol—
Reynolds, Ben F.—With Universal Studio.
Rizard, Georges—With Charles Ray, Ray Studio.
Rose, Jackson J.—With Edward Kull, Universal.
Rosen, Philip E.—Directing Wallace Reid, Lasky Studio.
Roshier, Charles—With Italian Company, Rome, Italy.
Schoenbaum, Chas. E.—With Philip E. Rosen, Lasky Studio.
Scholtz, Abraham—In charge of Laboratory, Chester Bennett Prods.
Schneiderman, George—With Fox Studio.
Scott, Homer A.—With Mack Sennett Productions, Sennett Studio.
Seitz, John F.—With Rex Ingram, Metro Studio.
Siegler, Al—With Alice Lake, Metro Studio.
Smith, W. Steve, Jr.—With Bert Ensinger, Vitagraph Studio.
Stumar, Charles—With J. Parker Read, Thos. Ince Studio.
Thorpe, Harry—
Totheroh, Rollie H.—With Charlie Chaplin, Chaplin Studio.
Van Trees, James C.—With Wm. Desmond Taylor, Lasky Studio.
Walters, R. W.—Mack Sennett.
Warrenton, Gilbert—With Lasky Studio.
Whitman, Philip H.—With Universal Studio, Experimental Department.
Wilky, L. Guy—With William De Mille, Lasky Studio.
Wyckoff, Alvin—Director of Photography at Lasky Studio.

Dexter, G. R.—Attorney

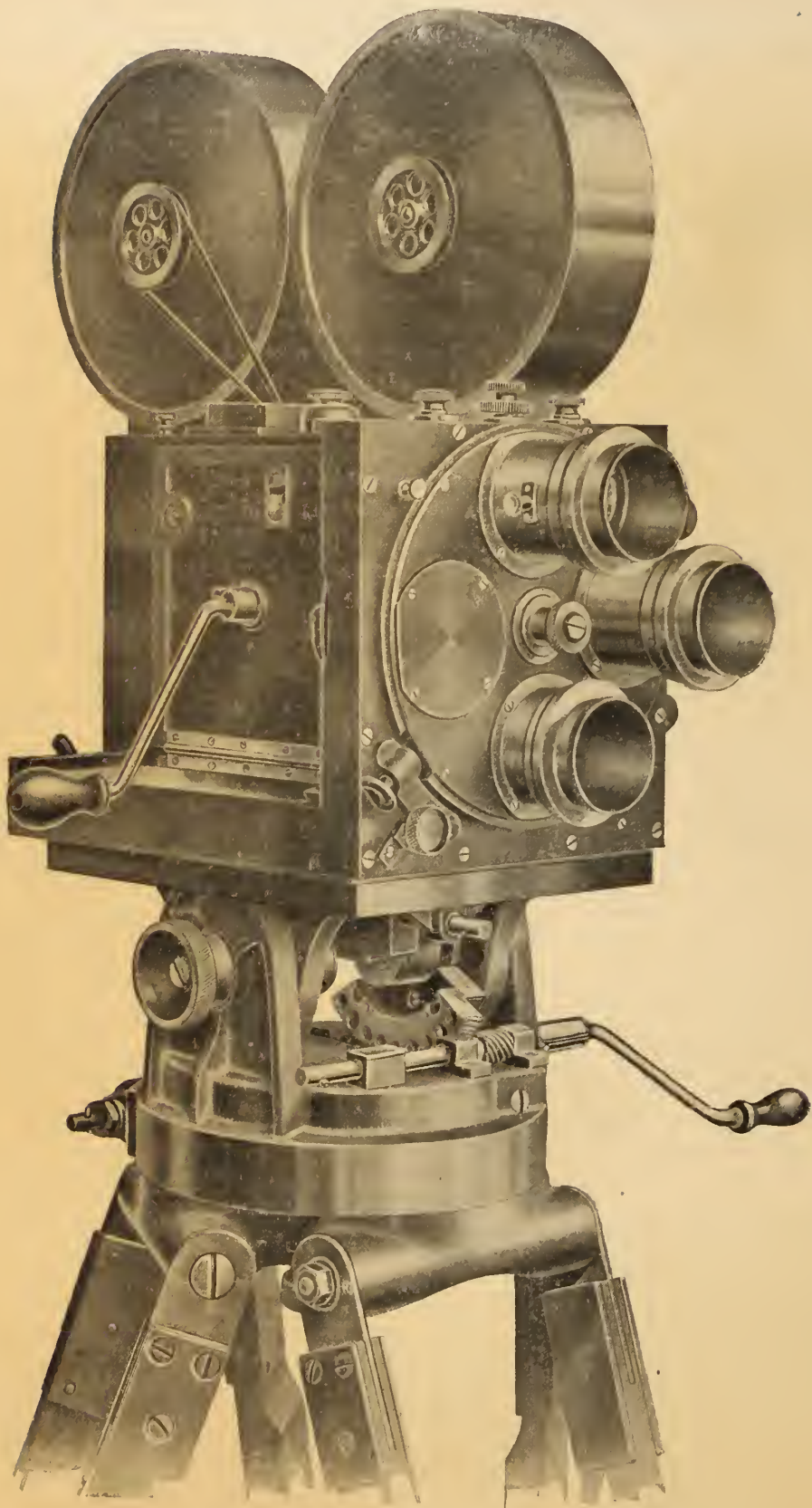
Paley, William "Daddy"—Honorary Member

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